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Jernej Humar

Bor Zuljan

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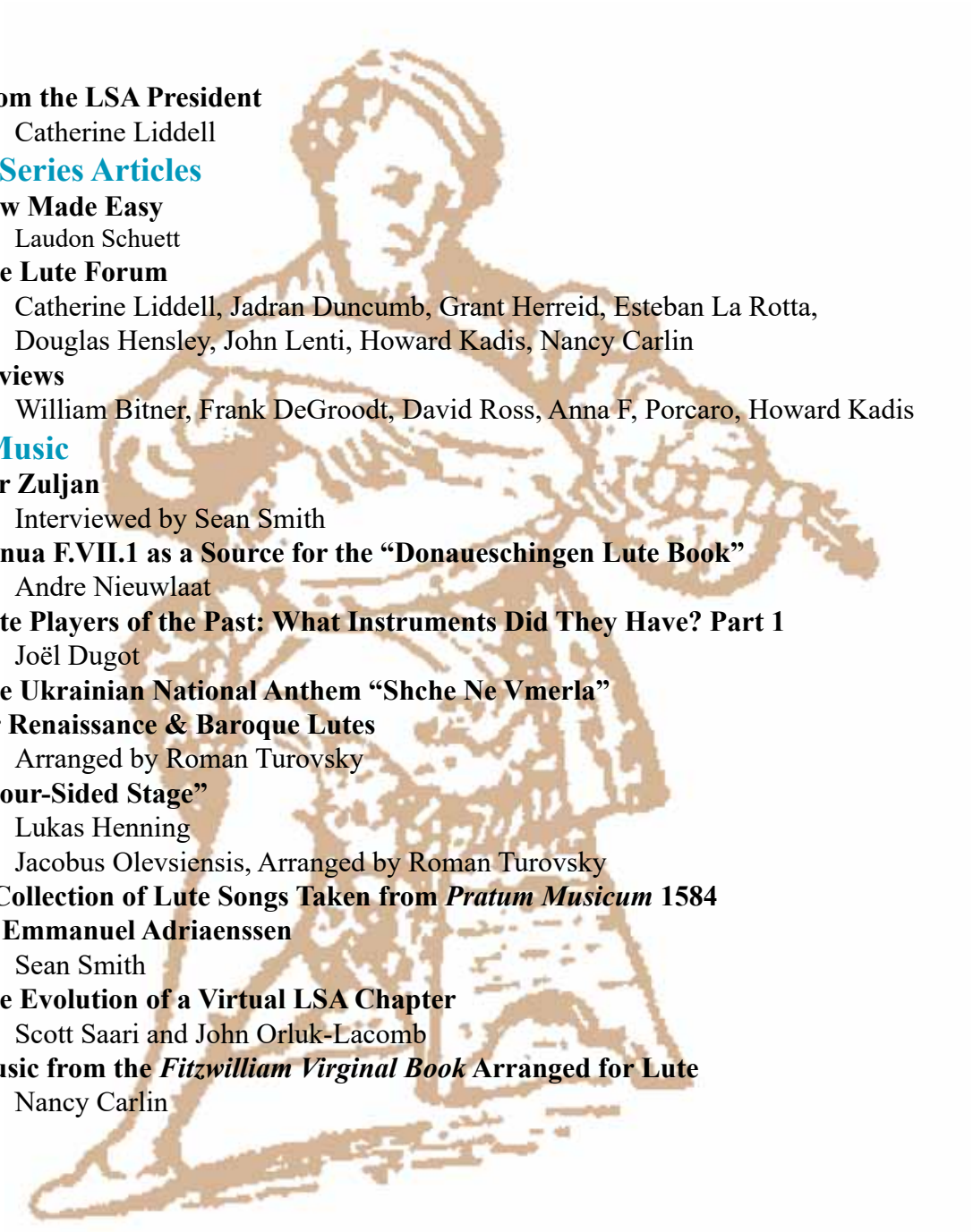

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Message from The LSA President

Greetings One and ALL!

Are those crocuses I see "pushing up out of the cold earth out of a stubborn faith in the sunshine"? (from an Easter card I once received). That must mean winter is just about behind us.

Could that also mean that, after two years, the pandemic has reached a manageable stage, manageable enough to actually be TOGETHER at LUTE FEST this time? That's the plan, with pandemic-related precautions in place. There is information about that on the back cover of this issue of the *Quarterly*. You will want to stay on top of that news. **Jason Priset** has lined up a great group of faculty for classes, presentations, and concerts. Scholarships will be available.

Spring in some quarters means spring cleaning, so I am inviting you to apply some "spring cleaning" to your Profile on the LSA website. What? You haven't filled it out yet? Please do! It's the only way you can be found. Your name will not show up in any kind of search on the website unless you do. For example:

- If you want to find out if there are members living near you who'd like to play duets with you, or
- If you want to be informed if there is someone wanting to learn to play the lute not very far from you, and whom you could help with even a first lesson or two, or
- If you want to find out if there are enough players in your area to form a local chapter, or
- If you want your name to show up when someone is looking for a performer or a teacher or a builder,

You have to fill out the profile. If you are concerned about privacy (a worthy concern) our website makes it possible to choose what kind of permission you want to grant for every field in the form. You can give permission only to members, or to anyone who searches, or to no one.

So, in honor of spring, hop on to the website. Click on the Members menu; then click on My Profile. If you want to edit what you see there, click on Edit. Fill out the Basic and Member Data sections with as much or as little information as you would like to share with other LSA members in the LSA's Member Directory. We recommend that you fill out at least your location and one method of contact.

If you are a teacher, luthier, performer, musicologist, or other lute professional, please fill out the "Professional Data" section with any information you would like to make available in the LSA's Professional Directory.

Then scroll down to the bottom of the form, and click "Save Changes." When you are finished with that, click on "Settings" (the far-right option directly under the image at the top of the form). Then look for "Profile Visibility" and click it. That's where you can choose who can see what information.

On the subject of the lateral movement of goods we have two items to share:

1a. You know that music you aren't using any more, and need more space on your shelves? We have the solution! Offer it for sale on the LSA website! Here's how you get there: Click on the Resources menu; choose Music; then choose Books and Music for Sale.

1b. You know that space you just created on your shelf? Check out what's on offer at the same spot on our website. And as you are browsing there, say a nice little thank you to **Melody Packard** who is taking care of this and she's also the mastermind behind Lutes for Sale.

2. Do you have one eight-course lute too many? Keep reading!

The Lute Rental Program needs more eight-course renaissance lutes. If you have a tenor lute of six, seven or eight courses you are not using and would be willing to donate to this program, please contact **James Louder**, the program director, at lsaluterental@gmail.com. Your generosity in this way will not only help us put instruments in the hands of renters-in-waiting, it will serve the greater goal of growing the population of lute players.

Happy plucking, One and All!
Cathy Liddell

Now Made Easy

Edited with Comments by Laudon Schuett

Clement's Squirrel

Anon. GB-Cu Ms. Dd.2.11 f. 42v/2

Some tips for practice:

1. If you can, sing and practice playing the melody by itself. 2. Work on the piece in small chunks, only adding notes as you master the previous ones (chaining).
3. The fingerings are merely one potential solution. If you, or your teacher, find a better fingering for you, use it!

For more pieces see *Digital Supplement* No. 15, 6-12.

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Bor Zuljan

Interviewed by Sean Smith

SS: Thank you, Bor, for making time for us. These are bumpy times, socially speaking. Are you getting around to meet and play with people adequately?

BZ: Hello, and thanks for reaching out! Yes, it's strange times, but luckily I am able to play quite a lot. After the first lockdown, during which I was able to edit my first solo CD *Dowland: A Fancy*, I started performingmore often, and the last half a year was probably the most active time in my performing career.

SS: How did you first start playing lute? What were your thoughts when you first started exploring the repertoire?

BZ: Like many others I got acquainted with the repertoire while studying classical guitar, and I loved playing music by Dowland, Bach, the vihuelists. I got my first lute CDs while still a teenager and I really wanted to take up the lute, but it was not until my studies in Geneva that I could borrow the first one. At that time I was very much into contemporary music and improvisation, and at first I was afraid the lute would have very limited performing and expressive options. But I quickly found a big repertoire I could explore. including historical improvisation, the organolgy and performing techniques.

SS: You've had a strong interest in what we broadly call jazz guitar. Was there any influence from the twenty-first century to early music when you play? Is there some kind of internal dialog that is similar to both?

BZ: I think it's impossible to completely erase the influence of other music that we have performed, listened to, or simply heard, while performing early music. But more than the jazz idiom it is the approach to music that influenced most of my musical activities. I quickly understood that it's improvisation that interested me in the many different genres that I explored: jazz, funk and pop music, Iranian music, Mexican son jarocho, western classical music, and any other music out there; it is the element of improvisation that makes the music alive throughout its history.

SS: You have taught, championed, and performed what we call improvisation from the fifteenth and sixteenth centuries. But playing "by the book"—because that has been proven to be the bare minimum of what existed—has been the only evidence of what renaissance performers played. There is an immense dichotomy here. Can you speak a little bit on that?

BZ: When I started playing the lute it was exactly this question that arose: how come the professional musicians in the renaissance performed mostly by improvising or "re-improvising" their own compositions, while we, trying to be historical, simply interpret the pieces in the classical sense? The immense repertoire is of course full of jewels that deserve to be played (and I do it myself as well), they are the only documents that teach us the style. But the more I try to get deeper into the music by improvising and understanding its construction, the more I am convinced that this opens new doors in performance, enables greater understanding of the repertoire and the practice, and makes it more alive.

Gregoire Fillion

SS: How can we be HIP [historically informed performers] renaissance players if we only play and hear music from the extant books and manuscripts? Audiences have come to expect only what has been proven to exist—such a small part of the then-musical universe. Can we change this? Should we?

BZ: I think we can and we should try to introduce other types of practices into concerts and recordings. When you go to a jazz concert, you don't know exactly what will happen, and that's a part of its magic. You go to listen to the performer who shares with the audience that unique moment. This was the case in the renaissance, too, documented in many writings by scholars such as Marsilio Ficino or Pontus de Tyard. They thought that improvisation had a greater impact on the audience, and recent experiments and studies we did at the Haute école de musique and the University of Geneva also confirm it 100%.

In the last few years I've developed a solo program which is almost entirely improvised in the Italian style from the early sixteenth century. I had had opportunities to perform it live several times and every performance was unique, almost touching something magical. There is also a sort of rhetorical fluidity I never could experience with written music. With this programme it was the first time I had the feeling that a recital really makes sense. I will probably try to record it this year, too.

I also had the chance to play improvised programs with smaller ensembles, like the duo with Rolf Lislevand or François Joubert-Caillet's ensemble L'Achéron. In these cases the communication and sharing within the ensemble goes far beyond the experiences one can have with the written repertoire. And in all of these cases, solo or with ensembles, the audience comes out very enthusiastic, surprised, clearly enjoying the extra element, the magic of the moment.

So yes, I hope more and more performers within early and classical music would start exploring this way and redefine at least a part of the performance practice. And so the audiences will go to concerts and listen to "Keith Jarrett" playing improvised clavichord concerts, "John Scofields" playing improvised (bray) lute concerts.

SS: I hear you are exploring Gesualdo's works for your next recording and performances. How are you approaching this ensemble work?

BZ: I've always been very interested in chromatic music, and Gesualdo's music of course has an important place within this compositional style. When I realized he was a great lute virtuoso and that he even played one of the first prototypes of the archlute, commissioned by Alessandro Piccinini, I decided to build a program around it. I arranged the two of Gesualdo's instrumental (probably harpsichord) compositions and one madrigal and added many surprising (mostly chromatic) compositions by his contemporaries, such as Piccinini, Kapsberger, Melli, and Saracini, and the result is a colorful kaleidoscope of crazy music, but of immense beauty.

For the CD I used a liuto attiorbato, all double strung with gut, and I play with rather long nails, thumb out, quite close to the bridge. It was not easy to get used to the response and the sound but I think it really works very well. The CD will be released by Ricercar (Outhere Music) on May 27, but it's already available for preorder here: https://lnk.to/Gesualdo_Illiutodelprincipe_BorZuljanFA.

SS: Since there is enough music for any one lifetime in the renaissance and modern guitar, do you see yourself reaching into the later baroque? Or maybe earlier into the ceterone world? Or are there more threads to pull in the sixteenth century?

BZ: I've always wanted to go into later, baroque music and I do play baroque lute, baroque guitar. . . . I love the moments when I can pick them up, try to understand them better and play their beautiful music. I have ideas for new programs with later music and I hope I'll soon have the possibility to perform them. I love also playing with metal strings, and the ceterone is one of those enigmatic instruments I've been exploring a bit lately, although it probably won't be my main focus. My next recording projects include the improvised Italian program, a third volume of music from c. 1600 on a ten-course lute, a program on the birth of the guitar, something around Da Milano. . . .

And what I'd really love in the future is to explore again some more creative genres, taking the lute into other worlds.

SS: This is how the lute evolves into new centuries, isn't it? I'm glad you are always looking forward.

BZ:
Thank you again, Sean.

Genua F.VII.1 as a Source for the "Donaueschingen Lute Book"

Andre Nieuwlaat

About five years ago I started my research into sixteenth-century and early seventeenth-century lute sources.[1] Being an archivist by profession, without any proper musicological background, I am well aware that my approach to musical sources is rather different from what is customary among musicologists. In my research, the main focus is not primarily on the strictly musical contents of the individual sources. Instead, my principal aim is to establish how those sources are related to one another, and I try to do this by applying methods that I have learned to use during my work as an archivist.

My impression is that many lute scholars, when they are preparing a modern scholarly edition, have a tendency to study the source in question more or less as an isolated object. Although it is true that a detailed list of concordances is an integral part of any modern edition, it should also be noted that, as a rule, most editors unfortunately seem to leave it at that, apparently not realizing the enormous amount of information that can be retrieved from those lists, provided of course that you know how to interpret them.

Concordances between sources exist for a reason, they don't come about by chance, appearing out of the blue. This is especially true when we are dealing with exact or nearly exact concordances, and even more so when a very distinctive pattern can be found in the concordances between two sources. Such patterns enable us to form hypotheses about possible connections that may exist between the sources—hypotheses that can then, like any other scientific hypothesis, be tested.

In this article I will describe one example of such a striking pattern (although there are many others that are equally interesting and revealing),[2] and the evidence I uncovered during additional research that confirmed that the two sources involved are indeed, as the pattern initially suggested, closely related.

When I first became a member of the LSA some years ago, I gained access to the LSA's Facsimile Collection. As I was having a look at some of the facsimiles that I had been unfamiliar with, I was especially struck by one source, written entirely in Italian tablature and that is now kept at the Biblioteca Universitaria in Genua, Italy: I-Gu Ms. F.VII.1. The writing in it reminded me of the writing I had seen in numerous other Italian lute sources from c. 1600, and I decided to see if I could find out more about it.

The manuscript was described by Wolfgang Boetticher (Boetticher 125-6), whose description turned out to contain some very valuable information with regards to its provenance and dating; information that the facsimile that I had found did not provide, as it comprises only photographs of the pages with music written on them.

The manuscript, which Boetticher dates at c. 1580-1595, consists of forty folios, most of them containing lute music for a six- and occasionally a seven-course lute. Apart from a few pieces at the very end, which appear to be later additions, the entire manuscript is written in one hand. It is bound in a parchment cover, and the front cover contains a text that reads:

> GIARDINO Intavulature per il Leuto delle piu rare / Madrigali et vilanelle et Capriccio Brandi volte e[t] Corante / Gagliarde pas et mezzo che Il Principe Il Sigr Marchese / di San Sorlino fratello del Sigr Duca di Nemours m[i] / ha fatto favore di lasciarmeli copiare sopra tutte le Sue / piu rare Intavolature

In this text the initial (anonymous) compiler of the manuscript informs us that the marchese of San Sorlino, who is also the duke of Nemours's brother, has been kind enough to allow him to copy from all of his rarest tablatures.

I am somewhat surprised by Boetticher's dating of the manuscript at c. 1580-1595. The mention of the Marchese of San Sorlino and his brother, the Duke of Nemours, allows us to significantly narrow down the time frame in which the source (with the exception of possible later additions) must have been compiled.

The marchese of San Sorlino can be identified as being Henri, marquis of San Sorlino, from the house of Savoie. He was born in Paris in 1572, and at a very early age played a prominent role in the fight of the Catholic League against the French king Henri IV during the Religious Wars. He finally acknowledged the king's authority as religious leader in late 1594.

His elder brother, Charles-Emmanuel of Savoie-Nemours, duc de Nemours, born in 1567, was also very active in the Catholic League. Charles-Emmanuel died on August 13, 1595, and the title of duke of Nemours was then inherited by his younger brother Henri, marquis of San Sorlino.

Given the fact that Henri was born in 1572, and that it was he who allowed the music in his possession to be copied into

the Genua manuscript, it seems extremely unlikely that this would have taken place as early as 1580.[3] Add to this the fact that Henri spent most of the early 1590s in military engagements against the French king, and it seems much more probable that the Genua manuscript wasn't compiled until after his conflict with the French king had been resolved.

Although there is some room for doubt as to when the manuscript was originally compiled, we do know for a fact that this must have been before August 1595, as the text on the cover tells us that Charles-Emmanuel, duke of Nemours, was still alive at the time. All in all, I think we can safely conclude that the manuscript was probably compiled in the year 1595, and possibly a little bit earlier than that.

The contents of Genua F.VII.1 consist for the most part of lute intabulations of madrigals by Cipriano de Rore, Orlando di Lasso, Luca Marenzio, and Orazio Vecchi. There are twenty-three madrigals in all, some of which have more than one section. Each madrigal, as well as each *secunda pars* whenever there is one, is started on a new page. Also included are ten galliards, six passamezzos, seven untitled pieces, and one fantasia. Those pieces appear to have been added to the manuscript after the scribe had finished copying the madrigal settings, for in a number of cases (for example, fol. 15r and 27r) galliards were written on the blank space that was left between a first and second section of a madrigal, as page fillers.

To get a better idea of the contents of the Genua manuscript (which is sadly missing in Boetticher's description), I consulted the online lute database of Markus Lutz and Peter Steur. There I found that, judging from the incipits that the database provides, most of the music in the manuscript seemed to have been copied from three printed collections of lute music that had been published earlier: both editions of Vincenzo Galilei's *Fronimo* (1568, 1584) and Gabriel Fallamero's *Primo libro* (1584). But what was even more remarkable was the fact that, of the twenty-three madrigals in the "Genua Manuscript," no fewer than fifteen are also found in the "Donaueschingen Lute Book;" a set of three lute books in German tablature that was first discovered by Arthur Ness in the late 1960s and that are now kept at the Württembergische Landesbibliothek in Stuttgart, Germany: D-Sl Cod.Don.G.I.4 1-3. More important, the concordant pieces in "Donaueschingen" are for the most part found very close together, in two main clusters: book 3, fol. 32-46 and 55-57. Once I noticed this, I couldn't help wondering whether maybe this remarkable pattern was the result of copying activity. And the fact that in all cases, without a single exception, Genua F.VII.1 and "Donaueschingen" were the only known manuscript sources for all of these intabulations, made this possibility seem even more likely.[4]

In his article on the discovery of the "Donaueschingen Lute Book" (Ness 84-6), Ness had expressed his disappointment once he found out that much of the music in it turned out to be little more than transcriptions into German tablature of music that had been published earlier:

> The copyist took large blocks of pieces from Gasparo Fiorino, *La Nobilità di Roma ... Intavolate dal ... M. Francesco di Parise* (Venice: Scotto, 1571), Simone Verovio, *Ghirlanda di fioretti musicali* (Rome: Verovio, 1589), Jean Matelart, *Intavolatura de leuto ... Libro primo* (Rome: Dorico, 1559), and Orazio Vecchi, *Selva di varia ricreatione* (Venice: Angelo Gardano, 1590; Ness, p. 84).

I now had reason to believe that the compiler of the "Donaueschingen Lute Book" was working not only from printed collections, but from manuscript sources as well, and that the Genua manuscript was one of them. I decided to see whether I could find any solid evidence to support this hypothesis. I hoped that a detailed comparison of the fifteen madrigals that the Genua and "Donaueschingen" sources have in common would provide this.

Fortunately, I was not disappointed. It was the setting of Orlando di Lasso's madrigal "Fiera stella" that provided the evidence that I had hoped to find. Only three sources are known for it: the 1568 edition of Galilei's *Fronimo* (it was not included in the revised edition of 1584), Genua F.VII.1, and "Donaueschingen." When I compared the versions, something quite extraordinary came to light.

The setting in the Genua manuscript was without any doubt copied from the 1568 edition of *Fronimo*. The versions are virtually identical—but not quite. When copying bar 5, the copyist of the Genua manuscript accidentally left out one note (5 on the third course), and as a consequence of this also made a mistake in the bar's rhythmic notation, as can be seen in the examples following this article.

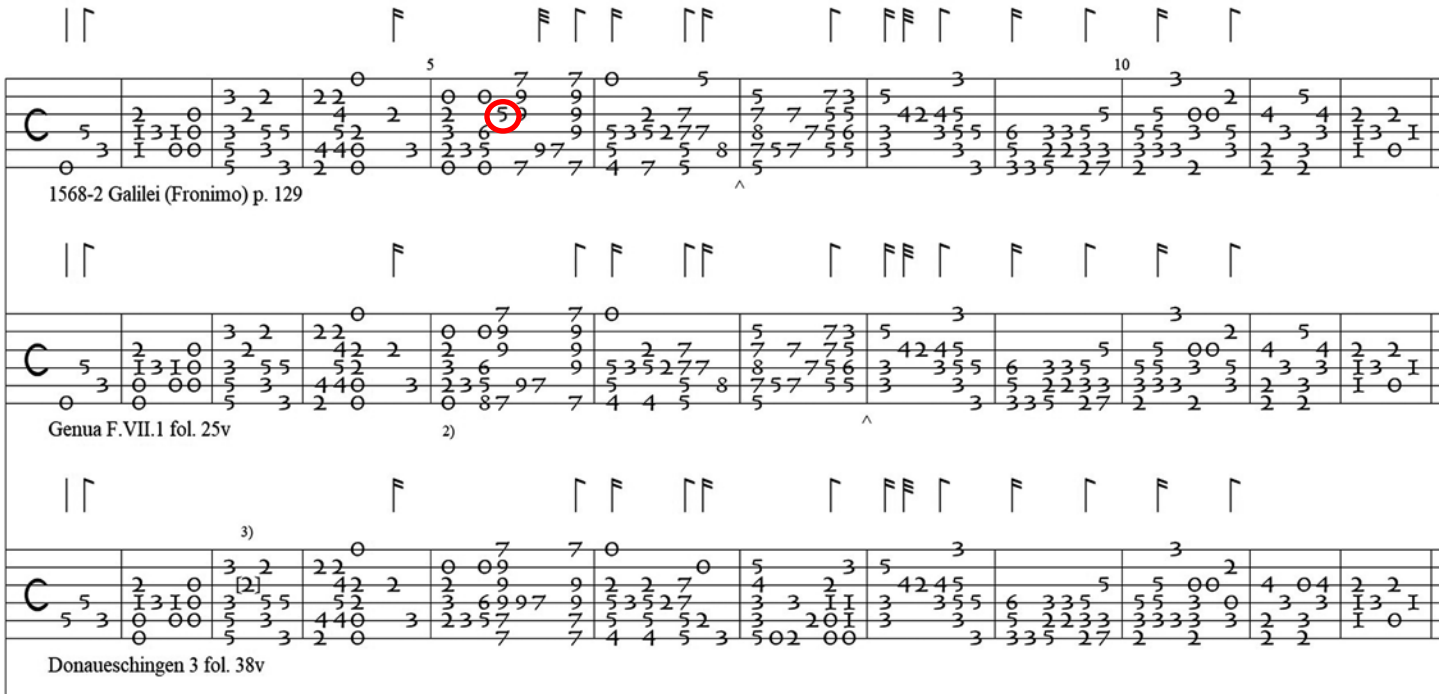
The exact same corrupt reading of bar 5 is found in the version in German tablature in the "Donaueschingen Lute Book." Unless we are dealing with a coincidence of astronomical proportions, I think it is safe to say that the Genua manuscript was indeed part of the source material that the scribe of "Donaueschingen" used for its compilation. He simply transcribed the corrupt version of "Fiera stella" into German tablature, while being unaware that it was corrupt. Scribal errors can be a nuisance to editors, especially when there are no other sources available to correct them, but in rare cases such as this one we should maybe even be grateful to the copyist of the Genua manuscript for making the error in the first place.

I intend to do additional research into the "Donaueschingen Lute Book" and publish what I find in due time. I am confident and hopeful that it will be possible to establish, with a reasonable amount of certainty, the identity of its compiler. But for now, there is at least one thing that we know about the "Donaueschingen Lute Book," that we did not know before. The dating of the Genua manuscript provides us with a reliable *terminus post quem* for "Donaueschingen;" it cannot possibly have been compiled any earlier than the mid 1590s.

Notes

[1] I have written about how and why my research first got underway in an article about the presumed authenticity of Francesco 83, which was published in *Geluit / Luthinerie* 76 (2018), available online at https://lute-academy.be/uitgaven-van-eigen-huis/ons-tijdschrift-geluit/jaargang-2018/.

[2] I intend to publish in the near future information about the concordances that are known for the "Board Lute Book," as well as for the manuscript in the British Library known as BL Add. 31390. Both display very distinctive patterns; additional research into



Fiera stella from *Fronimo*, Genua F.VII.1 and Donaueschingen 3

both sources reveals the reasons behind those patterns, while at the same time shedding new light on the concordant sources.

[3] Not to mention the fact that the Genua manuscript contains music that was copied from printed collections that were not published until 1584: Fallamero's *Primo libro* and the revised edition of Galilei's *Fronimo*.

[4] I am including a list of contents of the Genua manuscript, with references to the relevant printed editions by Galilei and Fallamero, and to the "Donaueschingen Lute Book." I would like to emphasize that, due to a lack of time, the list is unfortunately incomplete: in many cases, pieces can be found that, though not identical to the ones in the Genua manuscript, appear to be closely related to it, for instance in the collections that were published by Terzi in 1593 and 1599. What is quite striking is that, in marked contrast to the madrigal intabulations in the manuscript, it has turned out to be impossible to find exact concordances for any of the other pieces in it.

Thanks to the Belgian Lute Society for permission to print the English translation of this n article which was previously published in Dutch in Geluit / Luthinerie *86 (November 2021).*

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to

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Lute Players of the Past: What Instruments Did They Have? Part 1

Joël Dugot

Today, several centuries separate us from the music that our ancestors of the sixteenth and seventeenth centuries might heard. Since their music was created by skillful composers, a significant part of their sound world was indeed the actual instrument.[1] So to create a few hypothetical examples, might listeners have heard:

- The Marin Marais's viola da gamba: a reworked old English viol or a viol by Michel Collichon?
- François Couperin's favorite harpsichord: a refurbished Ruckers or a Blanchet with two manuals?
- François Dufaut's lute: a modernized old Bolognese lute or a lute by his contemporary Desmoulins?

There are so many questions that will probably never be answered, but occasionally old documents can shed a little light on the lutes played in the past. Not a year goes by without new information appearing in a way that is as unpredictable as it is exciting.

Therefore I researched the topic of ancient lutes played by the celebrities of the time, an investigation that produced some suppositions and some certainties.

Isabella d'Este, Marchioness of Gonzaga (1474-1539)

We know what a rich period the end of the fifteenth century and the beginning of the sixteenth were for the lute, especially in the cities of northern Italy. Isabella d'Este, princess of Gonzaga, whose correspondence is still preserved (Prizer 87-127), was from the fiefdom of Mantua. She was both a participant and a witness to the changes evolving in the musical world of the time: the unprecedented development of polyphonic and instrumental music, and in particular lute music. New instruments arrived in Italy from Spain, including the viola da gamba and the vihuela de mano.[2] They were quickly adopted and called the Italian name viola de mano.

The letters exchanged between the marquise and her luthier shed exceptional light on these events. The luthier in question, Lorenzo de Pavia,[3] was not an illiterate craftsman like many of his trade. At the time luthiers, especially the many Germans in Italy, were mostly from the countryside, accustomed in their native Germany (mainly in the Allgaü, Füssen and surroundings) to work on the farm in the summer and in the workshop in the winter. In contrast Lorenzo was a literate, kind, trustworthy man, an aesthete capable of interacting with his patrons in his research into other artistic technologies from chemistry to materials. One of his letters describes his research into other artistic technologies used in his lute making. Following Isabella's commission for an ebony lute, a material considered at the time to be fascinatingly new and therefore irresistible, Lorenzo replied to the marchioness (February 3, 1497):

> … j'ai reçu votre lettre et j'ai compris combien vous étiez impatiente de savoir où j'en étais de la fabrication de votre luth d'ébène [….] le dit luth est complétement terminé et sera la chose la plus magnifique qui se peut voir en Italie. Il n'a pas été possible de faire la caisse entièrement en ébène, car l'aspect en aurait été plutôt disgracieux, et pire, l'instrument n'aurait eu aucun timbre et aurait sonné comme une pièce marbre. J'ai donc fait la caisse de bon cyprès et y ai disposé quelques décorations d'ébène…
>
> [... I received your letter and I understood how impatient you were to know how far I had got with the making of your ebony lute. . . The said lute is completely finished and will be the most magnificent thing that can be seen in Italy. It was not possible to make the body entirely of ebony, because the appearance would have been rather unsightly, and worse, the instrument would have had no tone and would have sounded like a piece of marble. So I made the back of good cypress and placed some ebony decorations on it....]

Ebony (*Diospyros sp.*), in addition to being difficult to cut and to work (quickly dulling the cutting edge of tools because of its hardness), is thus judged by Lorenzo to be unsuitable because of its resonance qualities. On the other hand, the use of cypress to replace it should therefore be considered important—it is most likely to provide lightness and a clear acoustic response. A good point for Lorenzo, then. As the century progressed, tastes changed and eventually luthiers learned ebony's secrets Particularly the Venetians (almost all of German origin) such as Matteo or Giorgio Sellas or Magno Stegher did not have the same scruples when faced with similar requests from their rich customers. We can see in our museums today their lutes and theorbos in beautiful ebony from Gabon, richly decorated but also quite heavy.

As noted above, Lorenzo's talents were not limited to making musical instruments.[4] In a letter of 1502, Isabella d'Este asked him to buy varnish for Andrea Mantegna, the famous painter who had been asked to decorate Isabella's *studiolo* in Mantua. Lorenzo answered from Venice, "I am sending a wonderful varnish (*mirabile*) for the painting." The painter appreciated the varnish in question so much that he asked for more (Matthews 23).

Therefore I cannot emphasize enough two important points. First, at the beginning of the sixteenth century varnish was a relatively new product, and was increasingly used on luxury objects such as paintings, musical instruments, and small furniture (boxes, etc.).[5] It remained a rather mysterious product for many years, with a much appreciated shininess—which especially interested painters.[6] They even integrated varnish reflections into their work, thus adding a visual complexity that also appealed to amateurs. Second, varnish was of primary interest to two guilds: painters and musical instrument makers. Exploring the numerous old varnish recipes, we see that very often varnishes, whether they are intended for artists or for luthiers, have very similar, or even identical components (Vernix).

Another letter, this time from an employee of Duke Alfonso d'Este (June 20, 1526), confirms these facts by informing us that

> ...selon les ordres écrits de son Excellence, le célèbre allemand Sigismondo Maler[7] a promis de me procurer mardi prochain et par écrit, comment préparer le vernis et comment l'appliquer sur les luths. Ce même maître m'a dit qu'il avait deux sortes de vernis et que ce n'était pas lui qui les préparait mais ses assistants.[8]
>
> [...according to the written orders of his Excellency, the famous German Sigismondo Maler[7] promised to provide me next Tuesday and in writing, how to prepare varnish and how to apply it on lutes. This same master told me that he had two kinds of varnish and that it was not he who prepared them but his assistants.][8]

All this, especially the fascination of the public for these first varnishes, is well documented. In particular, the quality of the varnishes used on lutes from Bologna and especially those of Laux Maler who was, by his contemporaries and the generations that followed, considered the ultimate master. He is comparable to (but well before) the Ruckers of Antwerp (harpsichords), the Hotteterres (flutes and oboes), Amati violins from Brescia or Antonio Stradivari's violins from Cremona. It should be noted that the reputation of lutes from Bologna was built, at least at the beginning, on the use of varnish, which was newly availabe at the time.

Laux Maler (c. 1485-1552) and the French Lutenists

In 2002 the Musée de la Musique de Paris acquired one of the rare lutes by Laux Maler.[9] Like Maler's other lutes, this one went through many alterations throughout its very long career.

Inscription on the top of the Maler lute "Monsieur//Dumesnil"

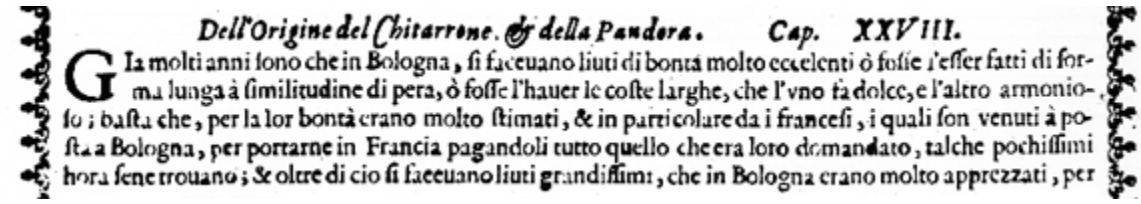
Laux Maler lute with a guitar neck (auction catalog).

You could say that it had gone through all the stages of the lute's evolution, from the sixteenth century with six courses to eleven courses in the seventeenth century, and ended up being "updated" by an unskilled luthier with a neck salvaged from a five-course guitar, probably in the eighteenth century. (For more pictures see *DS* 15, 13-14.) It is remarkable that under the soundboard there is an inscription in graphite, apparently quite old: "Monsieur // Dumesnil." These lutes were especially appreciated, particularly in France—it is quite conceivable that the instrument could have passed through the hands of French luthiers to be updated.

These remarks lead us to a more general subject, that of the reputations that Laux Maler's lutes have maintained in France. There is another reason for this, one that is both more compelling and more concrete: the inscription on the Paris lute "Monsieur // Dumesnil."

It has been known since at least the middle of the sixteenth century that the instrument trade offered, especially in Paris, lutes imported from Italy and Germany (Lesure 11-52), and that a representative of the illustrious Tieffenbrucker family was established in Lyon at the same time.[10] This suggests that in France in the 1550s lutes of the Germanic tradition were already appreciated. Moreover, at the beginning of the seventeenth century, the lute virtuoso Alessandro Piccinini gives us, in the very informative introduction to his 1623 publication, even more precise information (see below).

We can deduce from these words that the French were interested in lutes from Bologna from that century, since Piccinini probably wrote his text during the last years of the sixteenth century.[12] A small revolution occurred in France from the beginning of the seventeenth century until around 1640. Musicians, not content with adding new courses of strings to their lutes, invented new ways of tuning them, gradually abandoning the old arrangement of fourths and thirds that had reigned throughout the sixteenth century. One of the major reasons



Dell'Origine del Chitarrone, & della Pandora. Cap. XXVIII.

Già molti anni sono che in Bologna, si faceuano liuti di bontà molto eccelenti ò fosse l'esser fatti di forma lunga à similitudine di pera, ò fosse l'hauer le costè larghe, che l'vno fa dolce, e l'altro armonioso; basta che, per la lor bontà erano molto stimati, & in particolare da i francesi, i quali son venuti à posta a Bologna, per portarne in Francia pagandoli tutto quello che era loro domandato, talche pochissimi hora sene trouano; & oltre di cio si faceuano liuti grandissimi, che in Bologna erano molto apprezzati, per

For many years now, lutes of excellent quality have been made in Bologna, elongated in the manner of a pear, with wide ribs, one [characteristic] making them soft, the other harmonious. It is enough to know that their great quality made them sought after, in particular by the French, who came to Bologna on purpose to bring them back to France and paid whatever was asked of them, so much so that now there are very few of them.[11]

for this change certainly lies in the abandonment of the polyphonic musical style in favor of dances with lighter writing. This evolution is general, but is particularly noticeable in the repertoire of the lute, where it necessitates chords built on open strings. After a period of trial and error, we see for the first time these tunings appearing in a tablature book published by Pierre Ballard (Ballard 1638). The tuning that we know today as standard baroque tuning and then spread to France and the Germanic countries and more widely wherever the instrument was played until the middle of the eighteenth century. This fairly rapid development, which also sees the addition of an eleventh course, certainly encouraged French luthiers to build, but also above all to update the old lutes into eleven-course models. They replaced their necks and bridges and increased the number of pegs, notably by adding a treble rider onto the pegbox. The necks of the lutes were also lengthened. In the sixteenth century the neck had eight frets, the ninth being at the joint of the neck and the body. We can therefore infer that ten-course lutes as well as the first eleven-course lutes followed this custom at least until the middle of the century—this is confirmed by the iconography.[13] During the second half of the century, the necks of both lutes and theorbos were lengthened by one fret, again also confirmed by the iconography.[14] Moreover, it is probable that the French practice of lengthening the necks came from Italy since many archilutes built in Venice in the 1630 and 1640s already had lengthened necks.

Next I examined the writing inside the belly of the Maler lute (Paris, Musée de la Musique, E.2005.3.1). In the Germanic tradition, numerous preserved lutes show us that when a luthier made a fairly major change it was customary to paste his label next to the original label. Because of the almost total absence of French lutes from this period, we do not know if the French makers did the same. However, when we see "Monsieur//Dumesnil," we think this refers to Jacques Dumesnil, who died in 1663 and whose workshop was located in rue Saint Martin in Paris, parish of Saint Jacques de la Boucherie, in the heart of the instrument makers' district. We will never have the formal proof that this is his signature, but it is a good possibility, especially since we are lucky enough to have his marriage contract preserved, signed on October 16, 1642[15] which contains two of his signatures (above). The precise and elegant handwriting proves that we were dealing with a man who knew how to write very correctly (which was not always the case at that time); moreover, the style of writing is quite comparable to the inscription found on the Maler lute. We are also fortunate to have his inventory from after he died, which was drawn up in 1663.[16] This document clearly shows that he built lutes as well as other stringed instruments. Several of J. Dumesnil's instruments are preserved today in the Musée de la Musique, all of which show high-quality construction.[17] It would not be surprising, therefore, if the lucky owner of a Maler lute had entrusted his instrument to him for a refurbishing. Similarly, another inventory of Jean Desmoulins, drawn up in Paris in 1648, has numerous mentions of lutes imported from Italy and Germany— for example, "Item un luth de Boulongne."[18]

Several testimonials from this period suggest that not only were lutes from Bologna highly regarded and sought after by the French, as I will document later, but the term Bolognese

Lute by Laux Maler, printed label (photo Joël Dugot).

lute itself seems to have been as common and generic in the seventeenth century as the expression Spanish guitar was in the twentieth century. This is demonstrated in Molière's famous comedy *L'avare* (1668), where the valet La Flèche, during an enumeration of heterogeneous objects, says "Plus un luth de Bologne garni de toutes ses cordes ou peu s'en faut!" [Plus a Bolognese lute with all its strings or nearly so!] (Act II, scene 1).

Notes

[1] This in no way diminishes the contribution of the musician playing the music, which is not in question here.

[2] None of these instruments seem to have survived, but the iconography of this period shows several notable examples, one being Francesco da Milano's *Intavolatura de viola*, which was published by Sultzbach in Naples, then under Spanish rule, in 1536,

[3] Listed under his real name Lorenzo Gusnasco, who was born in Pavia c. 1470 and settled in Venice c. 1490. He used his talents not only for Isabelle d'Este but also for other members of important families such as the Sforza of Milan, the Borgia of Ferrara, and Pope Léon X (de Medicis).

[4] The only instrument made by Lorenzo da Pavia we know of today is a small positif organ whose pipes are made of glued paper (Collection du Musée Correr, Venice).

[5] The most common varnish at the time was a mixture of pine resin and linseed oil made by heating it at high temperatures. It contained no volatile solvent and hardened by polymerization. Once hardened, the varnish formed a particularly strong and very effective protection.

[6] It is therefore possible to observe the rise in popularity of varnished objects from their reflections in paintings from the end of the fifteenth century.

[7] Lute maker in Venice who seems to be the brother of the famous Laux Maler of Bologna, also known for the excellence of his lutes

[8] Letter reproduced in Valdrighi (176). It is also more than likely that these varnishes, which are quite dangerous to prepare (explosions, burns, risk of fire), were the specialty of the Venetian *vendecolori* (color merchants). They were most often prepared with linseed oil into which pine resin was melted.

[9] Today there are five examples, all changed from the original. Possibly the best preserved are those kept at the National Museum of Nuremberg and the Musée de la Musiq
ue in Paris.

[10] The luthier in question appears to be Gasparo Duiffoprugcar (c. 1514- 1571).

[11] The text published here is taken from Piccinini, p, 5. The entire introduction in French translation is available on the Société Française de Lute website: http://www.sf-luth.org. History of the Lute and Archives tab.

[12] Brown points to a now lost edition of Piccinini's work, but was a possibe reprint from the 1594 edition.

[13] Two important pictures support this remark: the well-known engraving by Abraham Bosse that adorns *La Rhétorique des Dieux*, and the large painting, *Allégorie de L'ouïe* (Allegory of Hearing), by Laurent de La Hyre dated respectively c. 1652 and 1649. They show us lutes and theorbos with nine frets. We could also add Eustache Lesueur's *Réunion d'amis* (Musée du Louvre), which would show Denis Gautier on the lute.

[14] The portrait of Charles Mouton by François de Troy (Musée du Louvre) dated 1690 as well as the eleven-course lute represented in Perrine's treatise (Paris 1679) document this change.

[15] The contract is kept at the Archives Nationales, Notarial Records [minutier central], Volume MC/ET/XLV/179. I would like to thank François-Pierre Goy for having informed me of its existence.

[16] This document was published by Catherine Massip in "Facteurs d'instruments et maîtres à danser parisiens au XVIIe siècle" *Instrumentistes et luthiers parisiens*.[17] This is a pouchette violin signed "Dumesnil// fay Paris 1655" E.1183, which is the only instrument of the violin family from this period, and in near original condition preserved in French public collections—a DECL 1733 boat-shaped miniature form and a five-course guitar signed "J. du/ Mesnil/ à Paris 1648" E.31.

[18] Item: a Bolognese lute. The text of this inventory was also published by C. Massip (see note 17). The two inventories are also mentioned by the former owners of the Maler lute on his website (https://www.sinier-de-ridder.com). It reads: "Note that in Desmoulins' stock a lute by Laux Maler is mentioned with the greatest care." This statement is inaccurate! It should be added that the Notarial Records of the Archives Nationales has quite a number of post-mortem inventories from throughout the seventeenth century mentioning Bolognese lutes, which amply confirms the taste of the French for these instruments.

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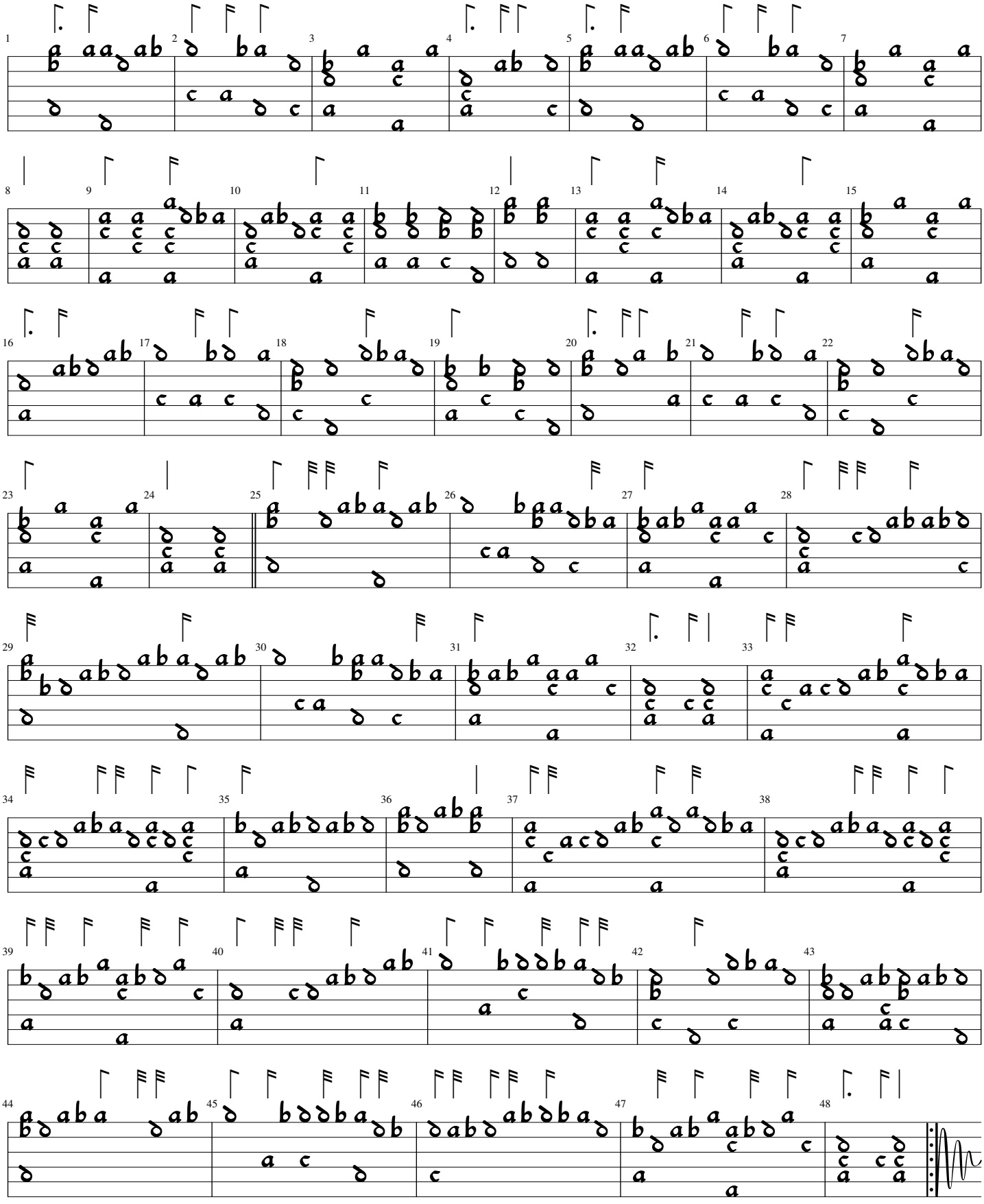
The Ukrainian National Anthem
"Shche Ne Vmerla"
for Renaissance & Baroque Lutes
Jacobus Olevsiensis
Arranged by Roman Turovsky

The bandura (Ukrainian: банду́ра) is a Ukrainian, plucked string, folk instrument. It combines elements of the zither and lute and, up until the 1940s, was also often referred to by the term kobza. Early instruments (c. 1700) had up to twelve strings and were similar to the lute. In the twentieth century the number of strings increased up to sixty-eight. For more information see Wikipedia: https://en.wikipedia.org/wiki/Bandura

Shche Ne Vmerla for Renaissance Lute

Jacobus Olevsiensis (ed. Roman Turovsky)
SWV Altsautschecks Archiv 474



Shche Ne Vmerla for Baroque Lute

Jacobus Olevsiensis (ed. Roman Turovsky)
SWV Altsautschecks Archiv 474

"Four-Sided Stage"

Lukas Henning

Martin Chiang

Lukas Henning studied with Hopkinson Smith at Schola Cantorum Basiliensis, a leading research and teaching institution on the field of historically informed performance practice, and received his master of arts degree in 2016. As lutenist and theorbist He performed on lute and theorbo with various groups and as a soloist. His first CD *Bella Incognita—The Imagination of Marco dall'Aquila* (Glossa 2019) garnered critical acclaim. His second CD *Tarot de Paris* features music by Dowland, Vallet, Galilei, and Kapsberger.

In 2017 Lukas Henning founded me:mo—a series of video essays on music and art history. The aim was to present music in its cultural context, offering a glimpse into the lives behind it, past and present.

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It has been said, all the
world be but a stage, all the wo- men and men mere- ly play- ers who act by act, by
act of hu- man life as- sume some same old age from this short list of roles
they then per- fect: The prin- ci- pal act- tress au- di- ence gran- ting laughs then

15 16 17 18 19
- cries - for - mean- while her ex- it is al- rea- dy plot- ted by
20 21 22 23
the sub- jects sur- roun- ding a- mongst whom she moves to this bloo- dy stage,
24 25 26
to the bloo- dy stage right hand side edge - her death -
27 28 29 30
bed. There to the south a cliff con- tains the sea, an an- tic wall, the north and all be

31
yond an en- trance to the
32
west and to the east - o- ver
33
cast - fair isle, -
34
fair- est isle, fair isle
35
- of that
36
I am so fond
37
- this band by sad
38
tales of great- ness past up- held
39
a hun- dred hands with
40
thun- drous clap dis- pell this
41
band by sad tales of
42
great- ness past up- held a
43
- hun- dred hands by
44
thun- drous clap di-
45
-
spell.
46

A Collection of Lute Songs Taken from *Pratum Musicum* (1584), by Emmanuel Adriaensen

Sean Smith

From Petrucci to Purcell, if there is one thing the lute is good for, it is to complement a singer. It provides harmonic support, adds flavor and spice, and gets out of the way when necessary; it's compact on the stage, both visually and economically, and, as we all know, is relatively portable. Played well and with discretion, it's extremely satisfying to all parties.

Many of us have come to lute song through the collection of English lute books, and looking to the continent we find only occasional songbooks from various periods and countries, and rarely a second publication from any one publisher. In contrast, the publishing house that produced many collections demonstrating the popularity of compositions and style for the second half of the sixteenth century for solo lute would probably be that of Pierre Phalese (& fils) in Antwerp. They returned to voice and lute publications in *Pratum Musicum* (1584) and two more following books (1592, 1600). Their 1553 collection name conveniently removes the top line from the lute's reduction and simply returns it to the singer's cantus—we find this in other collections from Petrucci's frottole and Verdelot's madrigals to collections of vihuela music.

The *Pratum Musicum Longe Amoenissimum* . . . (Antwerp, 1584), the first publication by Emmanuel Adriaensen; it represents a significant expansion of ensemble material within lute publications of the time in northern Europe. After an introduction on playing the lute and five fantasias, we find twenty-six madrigals and chansons from the proven popular composers in that decade and before. The format is presented with a lute solo on one side of the page and the cantus and bassus on the other. Where page breaks occur they are broken identically between lute and voice. This, to my mind, suggests a simultaneous performance. The question of whether the lute included the cantus line in ensemble performance is debatable although I would presume not for the following reasons:

1. A singer would be expected to decorate the line as he/she felt was musically necessary, whereas the lute's score is either void or lacking more than the usual *gruppo*.
2) The prevailing practice would not have the lute doubling thirds with the singer as they would temper them, again, as they saw fit.

Where the lute's decorations occur in internal voices, I have kept them as they offer a counterpoint and even suggestions to the cantus for alternate decoration. The singer would do well to take a cursory listen to the solo lute reductions for further suggestions. One chanson is taken from the 1592 collection (*Novum Pratum Musicum Longe Amoenissimum. . .* Antwerp: the ubiquitous "Suzann'un jour" by Orlando de Lasso. Its popular vocal settings in manuscript and print belie a preference for the tonic on the sixth open course, perhaps as it affords more consistency if using meantone temperaments on the lute. The 1584 setting is lower by a tone, i.e., the tonic being on the fourth open course.

Nominally I have set them for a G lute, although tunings from D (bass lute) through A (alto lute) could be acceptable and the singers' tonic moved accordingly. The bassus parts of any of these may be sung, played on viol (or other instrument), or omitted. The tablature shows diapasons of F and D for an eight-course lute, but it is uncertain whether Adriaensen expected the larger public to already have these instruments at this early date.

The purpose of this collection is to have at our fingertips these accompaniments in a ready-to-go arrangement for performers of the most popular vocal works of the day. While we may recognize a few of our favorites, it is a mere scratching of the surface. There are twenty-six madrigals/chansons in this section followed by a near equal number of napolitane and lute (solo or ensemble) with voices and often including all the original internal vocal parts. The remainder of the book consists of mostly passamezzos, galliards, and branles.

I would like to especially thank Anna Porcaro for her sharp ears and eyes in the proofreading stage (though I take responsibility for the work as a whole and any remaining mistakes). It was a long project and her notes and suggestions made it possible and even a pleasure. There is certainly enough material for a Volume II, but I await public commentary.

Don- na cru- del tu m'ai ru- ba- - t'il co- re,
tu m'hai ru- ba- t'il co-
Don- na cru- del tu m'hai ru- ba- - t'il co- re, tu
m'hai ru- ba- t'il co- re, tu
re, tu m'ai ru- ba- t'il co-
re, tu m'hai ru- ba- t'il co-
m'hai ru- ba- t'il co-
re, Don-
na cru- del tu
m'hai ru- ba- t'il co-
re, tu m'hai ru-
re, t m'hai ru- ba- t'il
ba- t'il co- re, tu m'hai ru-
co- re, tu m'hai ru- ba- t'il

15
16
17
18
ba- t'il co- re, e mai non man- chi e mai non man- chi Di me stra- ti- o- re, Di
ba- t'il co- re, E mai non man- chi, e mai non man- chi Di me stra- ti- o- re,
19
20
21
me stra- ti- o- re - E pur e pur e pur- ti vo- gli- o a-
E pur e pur e pur- ti vo- gli- o a-
22
23
24
25
ma- re e pur e pur e pur- ti vo- gli- o a- ma- re.
ma- re e pur e pur e pur- ti vo- gli- o a- ma- re.

The Evolution of a Virtual LSA Chapter

Scott Saari and John Orluk-Lacomb

Just before the holidays, John Orluk-Lacomb had the pleasure of speaking with Scott Saari, the leader of what may be the first-ever virtual chapter of the Lute Society of America. Scott has lived in Denver, Colorado, since 2016 and was a resident of Phoenix, Arizona, for over thirty years before that. He studied classical guitar at Arizona State University and has kept up with playing music ever since, despite a decision not to become a professional music educator. His interest veered away from classical guitar and has remained more with lute and early music. In recent years he has learned to play viola da gamba.

But the real focus here isn't Scott: it's the Lute Society of America's Rocky Mountain Chapter. The group was started by guitar and lute educator Kate Benessa, with the help of Corrine McCay, and the aim was to foster learning and community as the pandemic set in, making in-person playing and socialization impossible. Kate quickly found that interest in the group was spreading, and her own virtual teaching load was growing to the point that someone else would need to take over. With Scott organizing things, the Rocky Mountain Chapter has grown into a community of over two dozen participants who meet virtually in smaller groups on a biweekly basis when personal schedules allow. The group's virtual home is a private Facebook group where discussion and scheduling take place and it was initially their platform for virtual meetings as well. They eventually moved the virtual meetings to Google Meet, a platform that has turned out to be a better technological fit for the group. Google Meet has a time limit of sixty minutes for free meetings, which the group finds helps to keep things focused.

Kate Benessa

The membership of the group (which Scott has dubbed "The Lute Cave") is fairly diverse. The only requirement to join is that members should be interested in lute music and be in the Rocky Mountain area (geographically huge), and even that rule can bend. Members may also have had previous ties to the Rocky Mountain area, or even have no Rocky Mountain ties at all but want to see what this group is all about! Ages range from mid-twenties up and experience with lutes spans from complete beginners to seasoned professionals. At least one regular participant played a guitar with a capo while he waited for his first real lute, and others participated using the range of historical plucked strings including lutes, viola da mano, and theorbo. Basically anything goes as long as the interest and love of lutes is there.

What actually happens at these meetings? That can vary. To start, someone may have a solo piece they want to play for the group. Beyond that, computer latency issues prevent simultaneous ensemble streaming. The solution is that most participants mute their mics and play along with one person who is leading. Usually the unmuted person plays one part of a duet while the muted participants play the other half. More technically savvy people could even record half of a duet piece and then play the other half along with their recording so everyone can hear both parts together. Obviously there are some things about playing in real life that sound much more appealing than this kind of situation. But one major advantage is that beginning players or others who may be more self-conscious about others listening to them can participate to whatever extent they like without anyone else hearing a note from their instrument!

On reflection about what the benefits of this group have been, Scott pointed out that every single person who has participated seems to have shown some improvement in their playing. But, surprisingly, what he thought was most valuable was the simple sense of community—a chance to see friendly and like-minded faces in a time that has otherwise been isolating, especially for musicians.

If you're interested in finding out more, possibly starting a similar group in your area, or experiencing a Rocky Mountain Chapter meeting for yourself, you can contact Scott at s.saari@gmail.com.

Comments from Some of the Regular Attendees

Michael Almassey

The Lute Cave has really been a life-changing music experience for me. Meeting and playing with people who are part of a community of musicians who play early music, which I didn't know existed a few years ago, has helped me grow my interests in early music into a reality of discussing and playing it with others. On top of this, the musicians in the Lute Cave have been very kind and generous people in either helping me find a lute I could try out or loaning me one directly.

Although the last few years have been tough for everyone, finding this community of musicians with similar interests that I can nerd out with and play early music with has been a silver lining in these times.

Elene Gusch

Getting together in the Lute Cave has been a tremendous help to me. I used to have a couple of duet partners in the physical world, but it had been many years since I had been in contact with any other lutenists here in Albuquerque. Almost all the other lutenists in the area had moved away quite a while ago.

Meanwhile, a lot had happened in the lute world that I hadn't known about. Scott and the other members put me in touch with pieces, editions, websites, luthiers, and software that I hadn't been aware of. We've shared technical and musical knowledge and tips. It's been incredibly useful.

And of course all that is over and above the great gift of finding new friends who play the same repertoire and don't give me blank stares if I talk about it! I hope to be able to go north to Colorado and meet them in person in the not-too-distant future.

Saundra Terry

As a Gamba student with no Lute or tablature knowledge, attending Lute Cave was the highlight of my 2021 music experience. With no pressure to perform, my full attention was soaking in the sight and sound of the experienced players freely sharing their Lute wisdom on tunings, Lute history, and the glorious music of the Renaissance.

Scott Saari

When I started holding these regular meetings, I had little idea what to do or how to structure the time. Corrine McCay was an especially helpful friend and resource, and I followed her lead. To meet the challenge of satisfying the needs of the wide range of experience, on the more difficult duets, beginners can play just one voice or even the first note of each bar, gradually building their reading, technical skills, and confidence. We often play from the *Easy Duets for Two Lutes* from Tree Edition, which is now freely available from the LSA website, and Nigel North's *Tablature for Two Lutes* in two volumes from Stainer & Bell. The virtual format has its drawbacks, but they are by far made up for by being able to have regular "hang-out" time with wonderful people who I otherwise might never have met. This was started as an officially unofficial LSA chapter, but it seems that, like the Velveteen Rabbit, it has become real!

Music from the *Fitzwilliam Virginal Book* Arranged for Lute

Nancy Carlin

The lute manuscripts that survive today are a small portion of what exsisted four hundred years ago. While we wish more had survived, we get hints from sources for other instruments. Modern lute research often overly narrows the focus—lute scholars rarely look at anything except lute sources in tablature. Four hundred years ago a lute player/scribe would have had friends who played other instruments, and who shared the same repertoire. A good tune was a good tune, whether played on lute, virginal, cittern, or sung.

So keeping that in mind I looked at music for other instruments in order to find more lute music, and the *Fitzwilliam Virginal Book* (*FVB*) has been a great source. It is a very large manuscript (257 pieces) including dances, broadside ballad tunes, intabulations, and fantasies. The first modern edition, and still the most readily available edition, by Maitland and Squire was published in 1899 (available from IMSLP https://imslp.org/wiki/Fitzwilliam_Virginal_Book_(Dover).

At the time scholars assumed that it was copied by Francis Tregian the Younger while he was imprisoned in the Tower of London because he was a Catholic. More recent research has discovered more evidence and scholars mostly agree that Tregian did not copy the music himself and was in fact incarcerated for debt rather than his religion. The most tantalizing question remains how he, or someone else, accumulated this wonderful collection of music.

In hopes that others will be encouraged to explore this wonderful source and make their own arrangements, below are my ideas on how to make lute arrangements, with the alman below and its arrangement for lute as an example of the challenges that come up. Additional pieces are included in Digital Supplement No. 15, 17-30.

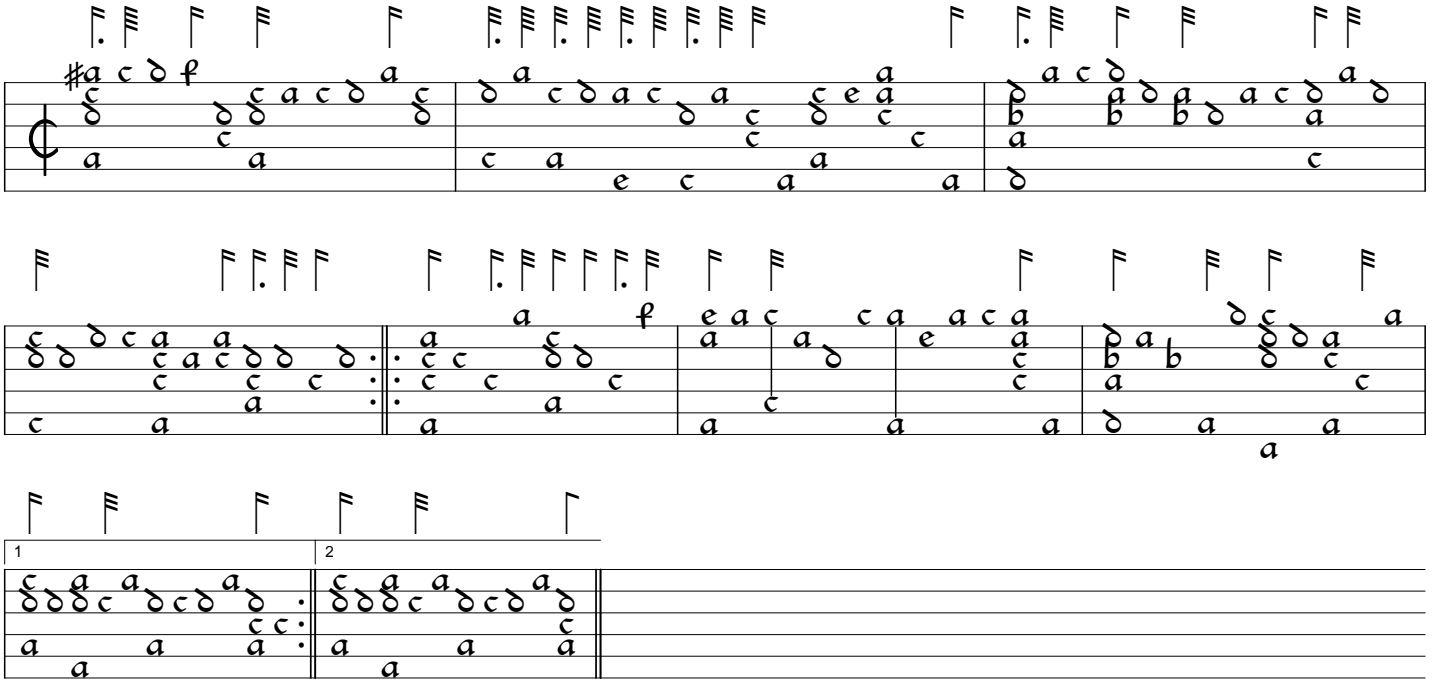
Selecting a Piece to Arrange

The first thing I look for when selecting a piece to transcribe is a good melody. Additionally, I tend to avoid pieces with lots of fast scale-wise runs. What key is it in? The best keys for lute pieces are generally the ones where the lute has open bass notes: C, G, F, and D. Other keys are possible, but most pieces in A will be harder to play. Is the melody so high that there would be a lot of it on the fifth fret and above? Or does it only occasionally rise to the first course? These problems can be fixed by transposing a piece (sometimes easily done by the computer). The alman below was originally in G, which meant that there was only one note on the first course. By transposing it up to C, the melody is mostly on the first and second courses, with the highest note on the fifth fret.

I start by typing the melody and bass into my tablature program (Fronimo). Play through what you have and if the bass notes make some awkward left-hand fingering problems, these can often be easily solved. The options are moving the problem notes by an octave, leaving some notes out, or replacing the dominant

An Alman
a = F

FVB CC Vol. II, p. 266/1
Anon., arr. Nancy Carlin



bass note with the third or fifth of the chord. In the *FVB* we often see the third in the bass, sometimes as part of a passage imitated from above, but not always. Next consider how difficult you want your arrangement to be. All but beginner keyboard pieces will have quite a few more notes than will fit comfortably on the lute, and some will need to come out. Things like running passages in thirds awkward chord shapes, and fast, dense divisions can be simplified, omitted or changed. And finally, there are some pieces that just do not seem to transfer well to the lute.

"An Alman" *FVB* No. CC

A look at the original (p. 266/1 in the 1899 edition) is a good introduction to some of these problems. This alman was originally in G and has been transposed to C. The G version had no notes on the first course but now fits much more nicely transposed to C. where the highest note is the fifth fret on the first course.

There is only one ornament sign, on the first note in the piece—the double slash through the note stem translates to the # sign ornament in lute tablature (and the single slash to the x ornament). I think it is more appropriate to add more ornaments. Other pieces have many more ornament signs, comparable to what we see in a source like the "M. L. Lute Book" (GB-Lbl Add. 38539). One noticeable difference is that on lutes we generally see the x sign (a mordant or a fall) on the third and fourth frets because of fingering difficulties, while there is no problem putting a # sign ornament on those notes on the virginal/harpsichord.

The next decisions are when and how much to fill out the chords. If you play all the notes in the very first chord, plus the ornament, you will find it difficult to play the next two sixteenth notes smoothly. What we lose in inner voices we can regain with the lute's natural dynamics and articulation. Another question in chordal structure is of where to place the bass notes. In the second beat of measure six, a low d on the fifth course would necessitate a barred chord, but maybe the D on the seventh or eighth course would suffice—or it could even be omitted. The keyboardist has an idle left hand that can fill in these inner chords willy-nilly, but the lute does not have that luxury. And it is exptected to. Both lute and keyboard music favor fuller chords on the strong beats, but the *FVB* settings will have more chords with inner voices than we see in lute settings. Or some of them are played with the left hand on the keyboard, and the notes could sound better on the lute if moved up an octave.

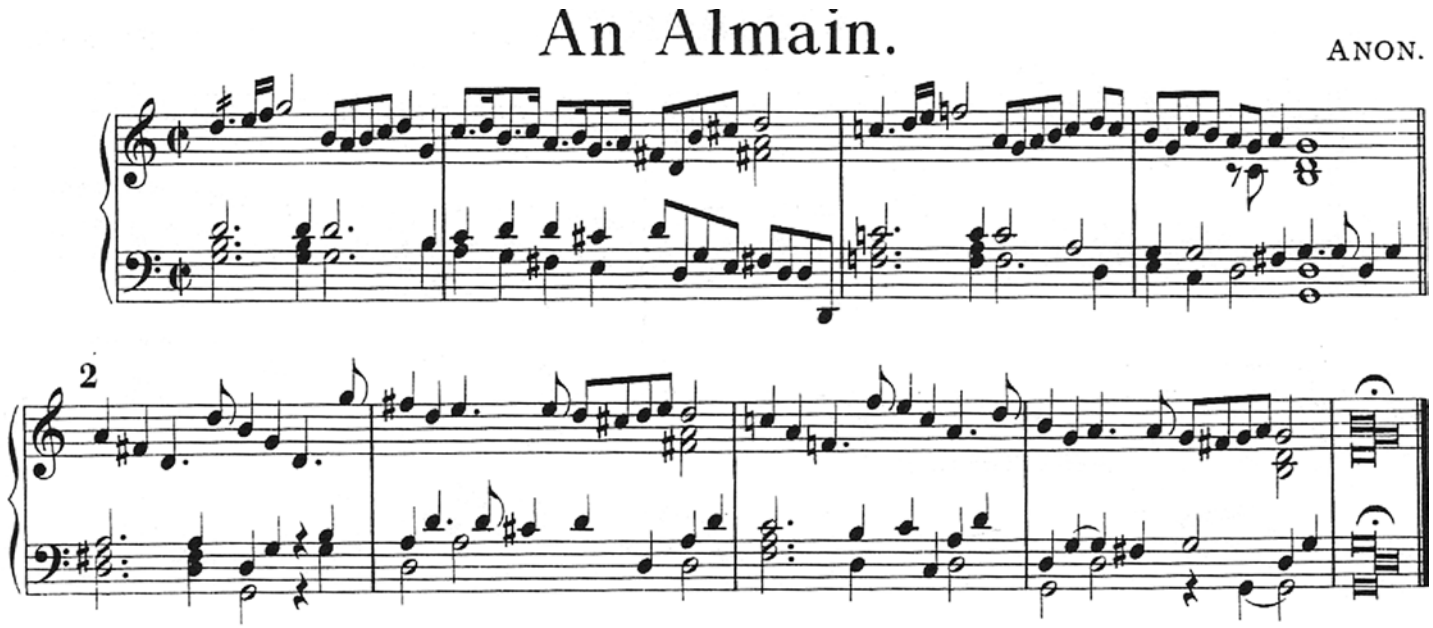
In measure two the treble and bass notes work very well on the lute and the middle line makes the lute arrangement much harder to play. The middle voices do become more useful if we divide the compositon for a duo: one player taking the ATB and the soprano line given to a melody instrument.

The cadence at the start of measure eight is a standard 4/3 suspension of "G" to "C" in the transposed lute version, simplified a bit with the middle notes omitted. There are a number of lute manuscripts contemporary to the *FVB*, that have cadence like this that can be borrowed for an arrangement.

At the end of the piece there is a cadence and another seemingly extraneous C chord. This is common in the *FVB* but not added consistently on every piece; it brings up the question of repeats, and first and second endings. Dances such as this alman were usually composed in three sections a bit earlier than the date of the *FVB* when two-part dance pieces were becoming more popular. Dance tunes were often made of four- or eight-bar sections and performed with each section repeated. Here it appears that the final chord is adding a fifth means, when it really is a second ending—something that is appears often in the *FWB*. In addition to to solution shown in the lute tablature, another option is to end the piece with a C chord starting on the first beat of the last measure.

Conclusion

Aside from adding new music to the English repertoire, exploring a source like the *FVB* offers additional evidence of how inventive these musicians were when creating their divisions. In addition to being thinned out and made into lute solos, this music can be arranged for lute plus melody instrument, lute duet, or ensemble piece.



Maitland, J.A. Fuller and Squire, W. Barclay. *The Fitzwilliam Virginal Book*. New York: Dover Publications, 1963. Vol. II, p. 266/1.

The Lute Forum

Comments from Lute Teachers

The Lute Forum is a column where you will be seeing comments from lute teachers about various aspects of playing the lute and other historical plucked stringed instruments. Contact column curator Douglas Hensley (douglashensley@shaw.ca) if you have questions or comments for future columns.

What instrument(s) do you NOT have but wished you did, and why? What would it allow you to do/play? Conversely, what instrument(s) do you have that you wished you hadn't bothered getting, and why? And, perversely, what instrument(s) did you get rid of that you really wished you hadn't (and why)?

Catherine Liddell

My answer to your first question is none, which is to say there are plenty of instruments I don't have but they were never high on the list to begin with. Placement on the "list" has two factors. One is how passionate I am about the repertoire each one opens up. The other is cost. I'm more willing to pay for an instrument whose repertoire I feel the most attached to. The wire-strung instruments are on that list, as is vihuela and archlute. Obviously not having the wire-strung instruments precludes playing in broken consorts, and shuts out all of the repertoire that has surfaced since the 1980s. I do enjoy the vihuela repertoire and can explore it on one of my lutes, but I have never programmed it on a formal concert, nor has there been a strong enough urge to do so. If the urge had been greater, I would have set out to acquire a vihuela.

It is the archlute that has been the choice I have revisited over the years, but only for its use as a continuo instrument. I admire its solo repertoire but it doesn't call out to me. They were and are very expensive and I just didn't have the heart for it, to say nothing for the money during the years I might have used it. At that time, I felt I had to choose between theorbo and archlute. Theorbo won out and I don't regret that at all. Not having an archlute meant that I didn't have a proper instrument to accompany later baroque chamber music, repertoire that benefits from an upper register to create more melodic interest. I have turned down many a job because I felt I did not have the best instrument for the repertoire. Earning money is good, and I could have used it! And I did miss out on a few jobs I would like to have done, but even so, I don't regret not having an archlute. What evolved from not having one is that I forced myself to learn to voice chords higher up the neck on the theorbo. The instruments sounds beautiful up there, and it gives me another way to create contrast. It certainly does not replace what an archlute can do; it's its own asset.

I don't have a single instrument that I wish I had not gotten. In fact, I feel very fortunate to have each one of them. To your last question, I part with instruments only with great difficulty. I become too emotionally attached to them, where we've been together, and what I've learned from them, etc. I once thought of selling my current ten-course lute because I badly wanted one by Ray Nurse. A potential buyer popped up, came and tried it out, liked it, needed a few days to think about it, and was I ever relieved when he decided not to buy it! I've sold two other instruments over the years with no regrets.

Jadran Ducumb

I wish I owned a proper archlute with a longer string length, instead I have a tiny 60 cm plingy one that I never play and I certainly wish I never bought. But given that I make do with my swan-necked baroque lute tuned in its intended tuning, my main priorities now are a ten-course lute and an eleven-course baroque lute.

I've not yet sold a lute..

Grant Herreid

Useful instrument I own: When playing a five-course medieval lute in G, which has a low note of C, the lower and inner parts often go too low. Years ago Ivo Magherini made me a large five-course lute in D, and having a lute with the lower range is often very helpful.

Useful instrument I'd like: I've been fortunate to have been able to play in early baroque continuo bands, where I am often the one playing a lute. I like the warmth of a G lute added to the sound of a theorbo and a harp, but I've always wanted an A lute with some lower courses, like some sort of archlute in A, which would fit into the temperaments better than a G instrument, but would also feel like a continuo instrument.

Douglas Hensley

I would say that the instrument I could have put to use the most, and would be happy to add to my arsenal, is a four-course medieval lute. I love my five course for things like Dufay and other fifteenth-century ensemble playing, but it's always a little unwieldy (too many courses) for music in which you need access to easy third-less sonorities. I'd have to play around a bit with tunings (I alter the fourth course frequently on my four-course gittern), and I like Grant Herreid's idea of having a tuning that gets below the C of my five-course lute.

The instruments I parted with that I wish I hadn't: I would list my twenty-something-(as of the mid 1970s!)-year old Martin D-18 and a beautiful five-string Alvarez copy of a Gibson Mastertone banjo (the first instrument I spent enthusiastic teenage hours practicing)—both instruments seemed unnecessary when I took up classical guitar.

Esteban La Rotta

I always wanted an English theorbo, even if the instrument itself is quite controversial. The idea would be to easily perform on the theorbo pieces in the keys where the regular theorbo struggles (fm- cm- etc.), keys that are not uncommon in the works of Purcell, Laws, Handel.

The good news: Michael Schreiner is making one for me and should be ready in a couple of weeks!!!

John Lenti

What instrument(s) do you NOT have, but wished you did, and why?

1. I've always wanted a vihuela, though I've never been able to decide whether I'd prefer one of the conjectural ones or one based on extant models. I love the rep and I really like the idea of owning an instrument for which it is possible to have a reasonable grasp of its entire published repertoire.
2. I could also use a ten course, but I want the world's greatest ten-course, not one with any quirks or imperfections. Essentially, I want a Ray Nurse ten-course.

What would it allow you to do/play?

1. Vihuela music.
2. It would make it easier to play some music for eight or more courses.

Conversely, what instrument(s) do you have that you wished you hadn't bothered getting, and why?

Archlute. I just don't like the archlute. I need it once in a while and it sounds fine (it's not my archlute I don't like, it's all archlutes), but given the choice I would never play the archlute. It would feel weird to say "No, sorry, I don't have an archlute," so I guess I'll go on having an archlute.

And, perversely, what instrument(s) did you get rid of that you really wished you hadn't (and why)?

Early in my lute-playing life, Jacob Heringman let me borrow his Michael Lowe Warwick Frei six-course for about a month, and no other lute has ever really measured up. I don't regret not stealing it, but I wish I had made better use of my time with it.

Howard Kadis

Instruments I don't have but would like to own: every so often I get the itch to dip my toes (well, fingers really) into baroque lute, which would mean adding one to my existing arsenal. Having played some of this repertoire on modern guitar over the years, transplanting it to its native instrument would certainly prove revelatory. There is, perhaps, another whole lifetime's worth of study to be found there.

Another lute I'd love to own: some years ago I was fortunate enough to get to play a Klaus Jacobsen archlute that was kindly loaned to me by its owner. I've rather coveted it ever since—it was such a pleasure to play and sounded magnificent.

An instrument I own but could probably survive without is my baroque guitar. I had it made for me specifically to use in a particular group I performed with, but they changed directions a few years ago and I'm no longer involved. So I am not finding much occasion to play it. Baroque guitar is fun, but really mastering it would take a commitment of time and energy that at this point in my life might be better spent on other endeavors.

The other instrument I would be happy to jettison from my collection is an eight-course renaissance lute I had made for me back in the early 1980s by a local luthier who didn't really specialize in lutes. Instruments of this type were fairly common back then: featuring unison tuning, a saddle on the bridge, and metal frets, customized for us guitarists with right-hand nails—the "Bream" lutes of the era. This lute hasn't been played for more than twenty-five years now, it just sits forlornly in its case. (Full disclosure: I still play with nails, sort of, because I still also play the classical guitar and have about fifty years worth of well-worn neural pathways that would have to be rerouted if I wanted to remodel my right-hand technique).

I once owned a rather nice theorbo that I ended up selling and now wish I hadn't. I thought I'd be better off with an archlute so as not to have to solve the mysteries of the theorbo's tuning, and indeed my archlute has been a very useful addition, but there are times when the theorbo is a more appropriate continuo instrument, and it's also got some really appealing solo repertoire that would be a fun challenge. Also probably another whole lifetime's worth of study here—too bad we only get the one.

Nancy Carlin

About twelve years ago I sold my last lute and decided to focus on only wire strings. I want to really understand the nuances of making the wires sound good. Currently I have three orpharions: a six course by Peter Biffin, a nine course by Bruce Brook, and a ten course made by Andy Rutherford, and a Peter Forrester bandora.

The instrument I had, and sold, that was not a good match for me, was a baroque lute. I sold my seven- and ten-course lutes to provide the money for my nine- and ten-course orpharions and both went to good homes.

Right now I would not mind having an English cittern. I had a four-course English cittern a long time ago. It was not a great instrument and I had always intended to replace it with a better one, but never did so far.

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Reviews

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CDs

Psyché: The French Weiss

Benjamin Narvey, baroque lute

Gamut Music GM03

Psyché is a stunning recital of music for eleven-course baroque lute. It traces the thread of aesthetic impulse from the seventeenth-century French masters who developed the "French lute" style to Silvius Leopold Weiss, who realized its promise in the mature style of the late baroque.

Benjamin Narvey is a lutenist and musicologist from Montreal who lives in Paris. He studied with David Miller at the Guildhall School of Music & Drama in London, and is active as both continuo player and soloist. Narvey's doctoral dissertation, "The French Lute during the Reign of Louis le Grand" for the University of Oxford (2010), is the first cultural history of the baroque lute during this important period.

Narvey describes the album's plan clearly in the CD's liner notes: this is a baroque lute concept album intended to be listened to from beginning to end.

The program begins with a French section of music by Gallot and Visée, including both Gallot's "Psyché" and Visée's "Tombeau du vieux Gallot." Then, there is a transitional Franco-German section starting with Gallot's "L'Amant malheureux," which segues directly into the double and various other pieces de luth that Weiss composed around Gallot's theme. The third section is entirely dedicated to the "French Weiss" and his wonderful *pièces de caractère*. The final and fourth section traces Weiss's evolution into the mature, late-baroque "German" Weiss with his exquisite Sonata 37 from the Dresden manuscript. And to conclude, we come back full circle to the very beginning, where the journey ends with French music drawn from the very source: the courante "L'Adieu" by vieux Gaultier.

The word psyche means "soul" in Greek, and the title of this recital refers to both Gallot's exquisite piece and to the concept upon which this recital is built: "nothing less than the very soul of the French lute itself," in Narvey's words.

"French lute" is the tradition we call "baroque lute" today—even Silvius Weiss would have referred to his instrument, the music he composed, and the tradition it belonged to as "French lute." Yet the French baroque lute school of the seventeenth century is often regarded as fundamentally and aesthetically different from—even antithetical to—the later German baroque school of the eighteenth century, which reached its apotheosis in Weiss's music. How did the one come from the other?

The discovery of the "Harrach" manuscript in 2004 is presented on this album as a bridge between the two traditions. The manuscript contains eleven suites and more by Weiss written when he was a young man, including compositions based on Gallot's "L'Amant malheureux" included on this recording, which illustrate clearly Weiss's musical lineage of influence from the French school. The *pièces de caractère* from the "London," "Munich," and "Haslemere" manuscripts underscore the French influence vividly as well; seventeenth-century French lute and harpsichord repertoires are replete with pieces like this that evoke a mood, scene, or personality, predating the Romantics with whom character pieces are associated today by two centuries.

The soul of this album is Narvey's intimate, luminous performance. The program he has gathered with deep regard is played with the meaningful intention only acquired through long familiarity and affection. He chooses tempi and phrasing with loving care, with the emphasis on delicacy and intimacy of expression. This beautiful recording captures the sonority of his instrument (a thirteen-course built by Martin Haycock in 2009 on the Hans Frei model) with depth and resonance. The instrument is tuned at a' = 404, and his strings are a combination of plain gut strings and silver and gold gimped strings on the bass diapasons made by Daniel Larson's Gamut Music, also the producer of this album.

If you hold a special place in your musician's heart for French lute music, or for the music of Silvius Weiss, I sincerely recommend this beautiful recording.

Walter Bitner

A Schubertiade with Arpeggione

L'Amoroso: Guido Balestracci, arpeggione & director
Caroline Pelon, soprano, Massimo Moscardo, terz guitar
Éric Bellocq, guitar & archlute, Maude Gratton, fortepiano

RIC 409

Schubert wrote many beautiful, and memorable melodies, but he also had notoriously bad handwriting (like many doctors writing scripts). His markings are puzzling: is it an accent, a crescendo, or something else? It leaves it to performers to decipher the music and make their own interpretation. Along with writing lieder and other works, Schubert composed several sonatas for arpeggione, a bowed, cello-like instrument tuned like a guitar (sometimes called the guitar d'amore). This may have led

to speculation that he composed on the guitar. His most famous piece, Arpeggione Sonata in D minor, sadly outlived the popularity of the instrument. Few have survived, but one can be seen at New York's Metropolitan Museum of Art.

Guido Balestracci teaches at Turin Conservatory in Italy, pursues musicological research, and performs worldwide. As performer and director of L'Amoroso, he is considered to be "one of the finest exponents of the viola da gamba" (*Diapason*). L'Amoroso and Balestracci exhibit a certain perspicacity in realizing the appeal of the works presented here. Many are well-known and show Schubert's gift for melody and attraction to the ethereal qualities of the arpeggione. Unlike the cello, it had no need for volume to make its effect. This recording is a mix of lieder and instrumental works mostly transcribed and arranged by Êric Bellocq (guitar and archlute).

"Schöne Minka" (from Christoph August Tiedge) is a traditional love song arranged for soprano, arpeggione, piano, terz guitar, and archlute. It is an adaptation of a Ukrainian folk song that was popular during this period. Caroline Pelion, the talented soprano, elevates the lyrics with an impassioned rendition.

Sonatine No. 1 in D Major, D. 384, is arranged for arpeggione, terz guitar, and archlute. This creative combination brings out the essence of Schubert with the inspired interplay between bowed and plucked instruments. The key to performing on the arpeggione is the balance between doing too much or too little. This fine line is handled adroitly by Balestracci and supported gently by Moscardo on terz guitar and Bellocq on archlute. This arrangement works amazingly well and deserves to be heard more frequently.

"Schwanengesang" (Swan Song), D. 957: Ständchen (Serenade) is an instrumental arranged for terz guitar and guitar. This tune is found in many arrangements, but the pairing of these two complementary instruments is quite effective and serves the melody well. You will immediately find it familiar.

"An die Laute," D. 905 (from Johann Friedrich Rochlitz), is scored for soprano, arpeggione, and archlute. This short piece has a light touch and a waltz flavor. Pelon's refined and easygoing vocal speaks whispered words of love like the gentle sound of the lute.

Sonate für Arpeggione in A Minor, D. 821, dedicated to Vincenz Schuster, is the most famous work for arpeggione, and is accompanied here by Maude Gratton on piano. There is a pleasing mix of touching melodies and virtuosic passages played effortlessly and beautifully by Balestracci. His light touch shows that less is more and the key to finding the essence of this delicate sonata. The three movements are presented in their original historic setting, which is rarely heard today. The mood ranges from solemn, poignant, to grand, broad melodies. This is a five-star performance and the showpiece of the CD.

"Die schöne Müllerin, D. 795: Pause D. 795" is a song cycle by Schubert from 1823 based on twenty poems by Wilhelm Müller. It is arranged for soprano, terz guitar, and archlute. This well-balanced setting describes the lute hanging silently on the wall while the lover is too pained to sing, but with the breeze gently causing the lute strings to sigh—could it be the prelude to a new song? The interplay between the vocal and instrumental support provides the perfect mood to reflect the intent of the lyrics.

"Schwanengesang, D. 957: Liebesbotschaft" (Love message) is performed on terz guitar and archlute. The unusual combination of these two different but complementary instruments works exceedingly well with a big sound. Even if a bit too reverberant, it is joyous and uplifting and adds a welcome contrast to cover all moods.

"An die Nachtigall (To the nightingale), D. 497" (after Matthias Claudius), for soprano and arpeggione, is arranged by Bellocq and Balestracci. The blend between arpeggione and soprano is exquisite. The light, pure sound of the arpeggione and the relaxed and lyrical vocal do justice to the theme of love and the sound of the nightingale.

"Valse Le printemps," VWV 1177, by the eighteenth-century soprano and composer Pauline Viardot, and after Schubert's "Deutsche Tänze und Ecossaisen," is arranged for voice, arpeggione, piano, terz guitar, and guitar. It brings all the performers together for a celebration of spring and a vibrant conclusion to the CD.

A Schubertiade with Arpeggione was recorded at Abbaye de Noirlac in 2019 under the skillful direction of Manuel Mohino. The booklet, in English, French, and German, offers a detailed look at the performers, instruments used, and the musical climate and influences during Schubert's life. The recording presents a chance to hear this alluring and long forgotten instrument, the arpeggione. The musicians are exceptional and the music delightful. Listen and take this opportunity to hear the charm of this underappreciated instrument.

Frank DeGroodt

Le Memorie Dolorose

Tenet and Acronym

Olde Focus 914

I looked forward to reviewing this CD since, back in my bassoon-playing days, I had performed a delightful Schmelzer Sonata à 5 that featured the bassoon.

Johann Heinrich Schmelzer was born in Austria in the early 1620s. He became a renowned violinist and composer who spent most of his life at the Hapsburg court of Leopold I in Vienna. Schmelzer rose to the rank of kapellmeister just prior to his death in 1680.

While Schmelzer distinguished himself as a composer of instrumental music, mostly for violin, he also wrote music for the church, including this *Le Memorie Dolorose* for voices, strings, and basso continuo.

Le Memorie Dolorose, which may be translated as "painful memories," is a sort of opera/oratorio that takes place at Christ's tomb after his burial, often known as a *sepolcro* (and not the heavy metal group of the same name).

The oratorios belonging to this subgenre of *sepolcro* were popular in central Europe in the seventeenth and eighteenth centuries, and even more so in Vienna during the reign of Leopold I, himself a composer of some merit. They were traditionally presented, often on Good Friday, at the reproduction of Christ's tomb at the Wiener Hofburgkappelle.

Schmelzer's *Le Memorie Dolorose* was set to a libretto by Nicolo Minato and first performed in Vienna in 1687. It con-

sists of a series of vocal solos and choruses embracing the "painful memories" of Christ's last days. The characters of Mary, mother of Jesus, the three Marys (Mary Magdalene, Mary of Cleopas, and Mary Salome), Nicodemus, and Joseph of Arimathea, along with angels and apostles make appearances. The precedent for such an array of characters commenting on the death of Jesus goes back to the passion plays of the middle ages.

The music is very attractive. In more than thirty tracks, the story unfolds as the characters relive their memories in duets, trios, and larger ensembles. The solo arias usually include an instrumental ritornello. Throughout there is an ease in Schmelzer's music to move freely between recitative and arioso, much like the contemporary Italian opera of composers such as Francesco Cavalli. Three purely instrumental sonatas by Schmelzer were inserted at appropriate places in the action.

The performers are the singers of TENET and the instrumentalists of ACRONYM, two highly regarded New York City early music ensembles. Of the two groups, I found the instrumentalists were ideal in their performances throughout, providing interestingly orchestrated recitatives and ritornellos with excellent intonation and virtuosity in the sonatas.

For the most part, I thought the singers were excellent as well. My only quibble, and it is likely a personal one, is that some of the singers incorporated a fluttery vibrato in their singing that I found off-putting, along with occasionally singing slightly below the pitch.

The included booklet has texts and translations as well as some insight as to how this recording of *Le Memorie Dolorose* was made. Highly recommended.

David Ross

Les Larmes of Johannes Fresneau: Dutch Baroque Lute Music

Edward Martin, lute
Gamut Music GM05

As musicologists explore various archives and manuscript collections, we should continue to see lute compositions that have been forgotten over time. It was not uncommon for a lute composer's works to exist only in manuscript form, as we know from the works of the well-known and published John Dowland.

One name that should now become familiar to lutenists and connoisseurs is Johannes Fresneau (also known as Dufresneau). Little is known about Fresneau outside of the research that has been done by Jan W. J. Burgers, who uncovered his works primarily in two sources among seven known of so far: a manuscript in the library of the Goëss family in Austria at Schloss Ebenthal (Goëss I), and the other in MS. 40626 at the Biblioteka Jagiellońska in Kraków, Poland.

Burgers has uncovered that Fresneau was possibly from Selles-en-Berry (present-day Selles-sur-Cher) in France, and moved to the Netherlands in 1637, where he was active in Leiden. In 1644 he married Annet Asselings, the daughter of one of the leading luthiers of that town. Fresneau outlived his wife and only daughter, Maria, who may have both died of the plague in the 1650s. In 1670 Fresneau's health rapidly declined; he died and was buried in February of that same year. In the liner notes to *Les Larmes of Johannes Fresneau,* Burgers speculates that Fresneau was central to the lute community in Leiden and "probably taught the children of the Leiden burghers and also the young men who came from all over Europe to study at Leiden University."

Edward Martin's 2020 recording provides a nearly complete recording of Fresneau's lute works (to date, we only know of thirty-four lute works and five guitar compositions). To the benefit of the lute community, Burgers's edition of the complete works of Fresneau is available as a pdf download on the LSA's website (https://lutesocietyofamerica.org/tree-editions/complete-works-for-bar-lute-bar-guitar/). Although the pieces are not always organized by key or in suites in the original manuscripts, Burgers has grouped them by key and in a way that a baroque dance suite would typically be ordered in his edition. For this album, Martin has recorded the works primarily based on ordering found in the Burgers edition.

Although written in Holland, these works sit clearly in the French-influenced style brisé and could easily be paired with other French baroque lute works by Dufaut, Gallot, the Gaultiers, and Mouton. Fresneau's works are not ostensibly virtuosic, but in Martin's hands they are full of life and emotion. Additionally, the recording engineer puts the mic close to the instrument, allowing the listener to experience what it might be like to be at a private concert sitting next to Martin and his instrument. The recording gives us the ambient and delicate sounds of movement from his fingers on the strings and frets.

One of the highlights is "Le tombeau de Fresneau" in F-Sharp Minor. Its location in the recording, surrounded by the Sarabande and Chaconne in A Major, provides a welcome key contrast to those works. The melody, which contains many suspensions and deceptive resolutions, helps to create a plaintive and reflective mood that you would expect from a tombeau by Weiss or Mouton.

The Chaconne is another piece that is worth repeated listening. Even at a slow tempo, the work has a lilting characteristic about it that betrays its dance underpinnings. This becomes especially evident in the second half, when the bass line repeats a chaconne pattern for the rest of the work: short-long, short-long, short-short-short, short-long. Between the repeated pattern of the second half and the overall structure of this work, Martin has plenty of room to create seamless improvisations or diminutions in the repeats, making this piece feel as if Martin were improvising the work over a chaconne bass.

One work that must be heard is the namesake of the album, "Les larmes de Fresneau" (The tears of Fresneau). On this track Martin plays the MS. 40626 version, which has a more improvisatory feel of a preludio that focuses on the broken melody and step-wise bass, than the chord-heavy version of the *Goëss I* version. While Martin does not improvise figuration in the repeats of this piece as he does on many other tracks, his playing leaves the listener with the impression that he is improvising.

Martin takes care to allow each piece on this album to organically unfold, and by doing so he brings these unknown works by an unknown composer to life. This album certainly makes it clear that we must add Fresneau to the repertoire as his works bear repeating. Between Burgers's readily available scores and Martin's premier recording, we now have a bold introduction to an important figure in Dutch lute playing, one that shows us how

widespread the French style of lute playing was is western Europe even with new compositions from northern Europe.

Anna F. Porcaro

The Rebel Queen: Music from Christina's Swedish and Italian Courts

Armonia Celeste, with Pro Musica Rara, Lyle Nordstrom, continuo

Centaur CRC 3797

In 1654 Queen Christina abdicated the Swedish throne, most likely because she had secretly converted to Catholicism in 1652. Without any delay, she left Sweden, smuggling her extensive library and art collection, and eventually lived out her life in exile in Rome. It was there that she used her influence and wealth to gather artists and scholars around her in a newly founded academy at Palazzo Farnese; this same academy would become the Arcadian Academy after her death. She was one of the leading patrons of seventeenth-century arts, heavily influencing Roman cultural life.

Although her musical interests varied (she supported French ballet and English ensembles while in the Swedish court), one of her greatest interests was Italian music. Shortly after establishing residence in Rome on January 31, 1656, the Barbarini family put on a performance of Marco Marazzoli's allegorical opera, *La Vita humana*, in her honor. Marazzoli soon joined her service under the title virtuoso da camera. Christina had a theatre built in her palace, where she produced Italian operas and plays. She also was instrumental in opening the first public opera house in Rome, where a performance of Cavalli's *Scipione affricano* was rededicated to her. One of the other Italian composers featured in this recording, Pasquini, gained his patronage because of his keyboard virtuosity, and had his cantata *Accademia per musica* performed at her palace in 1687.

According to the program notes, all the composers featured in this recording would have been active in Rome around the time Christina was there. We know that Mazzochi and Rossi were employed by the Barberini family and Marciani was employed at Collegio Germanico under Carissimi. While the liner notes leave out any information on Lelio Colista, we know that he was an Italian lutenist and guitarist associated with Pasquini and other prominent Roman musicians. The Chigi papacy was his patron, and he rose to the office of Custode delle pittore at the Sistine Chapel. His primary output was instrumental music, and he had an influence on Corelli when he was young, which was also evidenced in his musical style.

The vocal music of the lesser-known composers in this collection clearly is related to the early seventeenth-century northern Italian musical style centered around Mantua, Florence, and Venice. For example, "Surge, amica mea" by Mazzochi and Marciani's "Mio core, mio bene" both have touches of florid melody, echoed repetitions, and delightful dissonances and suspensions that one might assume they are listening to an unknown two-voiced madrigal by Monteverdi. Marciani's "Chi d'Amor non vuol le pene" has a rhythmic underpinning that could easily have been taken from the operas of Peri or Caccini. Mazzochi's "Sdegno, campion audace" is a monodic song that has an ostinato after the opening recitativo that sounds as if it could have been directly influenced by Monteverdi's madrigal "Zefiro torna."

For the lutenist, the most interesting part of this recording—besides hearing the lute, theorbo, and guitar perform continuo—would be listening to the instrumental works that are interspersed throughout. Track 2 is a delightful, but too short, anonymous toccata that could have been penned by Milano (or was influenced by his style) and represents one end of the music era in which Christina lived. On the other side of the historical era, we hear future echoes of Corelli in Colista's "La Chorista" violin duet. Pasquini's "Sonata á due" and the transcription for harp of his Introduzione e pastorale provide a showcase for the baroque harp. This harp `receives special attention in the liner notes as it is a copy of the rare Barberini triple harp originally made in Rome in the 1630s.

This album gives early music listeners the chance to hear an important repertoire that centered around a major patron who may not be as well-known to listeners as the Medicis, the Vatican, or the oligarchs of Venice. While this recording does feature religious music that would have been influenced by the Vatican, the album's mixture of sacred, secular, vocal, and instrumental music gives us a wonderful snapshot of the music from Rome that would have surrounded Queen Christina.

The playing and vocal style of this album is unencumbered, and we clearly are listening to a performance that has carefully considered historical musical practices. However, that does not mean that we are listening to staid music. "Sdegno, campion audace" is a great example of a piece with plenty of life, emotion, and vocal virtuosity. Sarah Abigail Griffiths's soprano lines are free and feel improvisatory over the lilting ostinato. Similarly, Sarah's and Rebecca Choate Beasley's voices blend beautifully and effortlessly in "Surge, amica mea" as do Sarah's and Dianna Grabowski's in "Mio Core, mio bene." Lyle Nordstrom's lute, guitar, and theorbo continuo (at times also performing with harp) is delicate, attentive, and unassuming. The complementary nonvocal works are virtuosic and musical without being vapid, as we hear in Colista's violin duet featuring Pro Music Rara. Above all, it is a delight to hear the triple harp in the context of this music, especially in a solo work performed immaculately by Paula Fagerberg. The sound of the harp helps paint a fuller picture of what Roman early baroque music could have sounded like during Christina's lifetime.

Armonia Celeste together with Pro Musica Rara help to fill in the picture of early baroque music making. This is an album I will listen to often, and I hope readers will feel the same. I find it hard to name just one favorite track on this album. The entire album helps to establish an ambiance that I find enticing and repeatable. It will certainly sit alongside my Monteverdi albums with pride. I look forward to hearing more recordings from this ensemble, especially where they focus on lesser-known works and repertoires as they have done thus far. Excuse me while I go now and dive deep into their 2015 *Udite Amanti—Lovers Beware! album* (also on Centaur).

Anna F. Porcaro

Archivo de Guatemala: Music from the Guatemala City Cathedral Archive

El Mundo; Richard Savino, director

Naxos 8.574295

When we think of early music, anything outside of Europe rarely comes to mind. However, we know from scholars John Koegel, Robert Stevenson, and Robert Snow, among others, that in the first centuries of colonization of the Americas, Franciscan and Jesuit missions used European music as part of their evangelical efforts. This also unfortunately meant that indigenous people and their long-established cultures were diluted or even annihilated, and in their place western European art, music, literature, architecture, and languages were promoted. In the cathedrals and missions, this meant that the music performed and composed for these spaces were either by European composers or by native and immigrant American composers who wrote in western European styles. On occasion, especially in the Spanish colonies, indigenous musical styles were incorporated into the compositions written there. However, by and large, the styles that were fashionable in Europe were in use in the Americas.

We know this because housed in the archives of four cathedrals—Guatemala, Bogotá, Puebla, and Mexico City—are manuscripts containing music by European composers alongside immigrant or native-born American composers who were active from the 1500s to the 1700s. The best-preserved of these collections is the Guatemala City Cathedral (built 1534) archive. It is estimated that nearly 65 percent of the works that were in use from the 1600s on can be found in the Guatemala archives. Here we find the works by the Italian composer Corelli, notable Spanish composers Gaspar Sanz, Juan Iribarren, Sebastián Durón, and Joseph de Torres, as well as original compositions by the maestro de capilla of the cathedral, Manuel Joseph de Quiros, his Guatemalan-born nephew Rafael Antonio Castellanos, the Spanish-born guitarist Juan Antonio Vargas y Guzmán (who later settled in Veracruz, Mexico), and Mexican musician Juan García de Zéspedes.

This album, directed by Richard Savino, gives us a snapshot of some of the music practices in the colonial Spanish-speaking Americas and offers the listener a taste of some otherwise unknown Mexican and Guatemalan music, primarily by Castellanos (six out of the seventeen tracks). Although there are several instrumental pieces on this album, almost all the music is vocal. For those expecting to hear the guitar highlighted because of Savino's background, this recording certainly will not disappoint. Instead of using a lute or just a harpsichord in his continuo settings, Savino uses the unique sound of the strummed baroque guitar for all the ensemble works except for Durón's "Ay de mí," which uses theorbo as the only chordal instrument. He also begins with a plucked guitar solo on the other Durón track 10. He features Sanz's well-known guitar work "Folias" (here arranged for ensemble performance by Savino) and performs two of Vargas y Guzmán's guitar sonatas ("No. 8 in B Minor" and "No. 9 in D Major"). In his program notes Savino mentions that the guitar is the "quintessential 'Spanish' instrument—both in folk and fine art music," and states that although the harpsichord was still important, the guitar and harp (which he features in a few works) add to the uniquely Spanish and Latin American sound.

This is an important album that will expand our understanding of the reach and influences of early music outside of Europe. We hear villancicos (religious works intended for feast days that are infused with popular dance elements) from Castellanos; Quiros and Zéspedes are in a galant style while prominently featuring syncopation and hemiola that we expect in Latin American music. The anonymous Mexican composition Violin "Sonatas No. 26-27" could easily have been by one of the Bach sons with no discernible Latin American rhythmic features. Likewise, Vargas y Guzmán's guitar sonatas, composed in Mexico, could be easily compared to Scarlatti's keyboard sonatas.

The album also presents a good balance of vocal and ensemble works: tracks 3, 5, 9, and 13-14 are all instrumental works, and all of the vocal works begin with an instrumental introduction. It also presents a good cross-section of the baroque, from earlier works of Durón and Sanz to the galant style of the other music. Savino's spare incorporation of hand percussion (tracks 1-2, 6, 8, and 15-16) helps to set the interesting rhythmic structures of the uniquely Latin American style of Castellanos, Quiros, and Zéspedes, while not overwhelming the listener with the sound of castanets, hand drums, or rattles on every track. The voices, instruments, overall timbre, and resonance are all well blended so that the listener can easily hear the vocal lines, while still being able to enjoy the jaunty accompaniment for a majority of the works.

Archivo de Guatemala is a positive step, helping to provide greater diversity to our understanding of how baroque music was performed in the Americas. I look forward to hearing more albums like this that record compositions found in the archives of the cathedrals and missions of the Americas. Although these archives do not give us a clear picture of the music of the indigenous people, their influence is certainly felt and appreciated in the music that does exist. Savino's album will introduce many of us to music we have not heard before, especially with six world premier recordings. These Spanish and Latin American composers should sit shoulder to shoulder with our existing early music repertoire.

Anna F. Porcaro

Robert de Visée

Johannes Ötzbrugger, theorbo

Fra Bernardo Limited Edition FB2092112

When I was a teenager (way longer ago than I'd care to admit), I had a habit of leaving the radio on all night at a barely audible volume, which helped lull me to sleep. Of course, in those days my preference was for the local San Francisco hippie station or the 24/7 news station. Something about the rhythms of the newsreaders' voices and/or the era's popular music proved soothing. This serves as a rather apt corollary for one of the jobs Robert de Visée (c.1655–c.1732) held during his tenure as a musician to French king Louis XIV (1638–1715), whom he often entertained in the royal bedchamber at night, presumably to achieve this same effect. De Visée's career continued to flourish after Louis's death even though the French line of succession got a bit frayed at the end of the king's reign. Neither his eldest son nor his grandson outlived him, so he was succeeded by his great-grandson, Louis XV (1710–1774), to whom de Visée was named official guitar teacher in 1719. These days de Visée is particularly revered as a master

of the baroque guitar, but he was equally adept with the lute and theorbo. For this recording Austrian lutenist Johannes Ötzbrugger highlights de Visée's theorbo music with works gleaned almost entirely from the sizeable "Saizenay Manuscript."

A few words about this manuscript are in order here, as it is a very important collection of French baroque lute and theorbo music. It was the brainchild of politician and amateur musician Jean-Étienne Vaudry (1668–1742). The manuscript consists of over 400 handwritten pages and contains works by just about every important French lute/theorbo composer of the age as well as transcriptions of pieces originally written for other instruments. The title page indicates that the project was begun in 1699, but probably continued over decades. For this recording Mr. Ötzbrugger has compiled three somewhat nonstandard suites that don't always include the movements we'd expect in a French suite from this era. The first of these, for example, contains neither a courante, sarabande, nor gigue. Instead, following the prelude and allemande we have a passacaille and then a transcription of a work by Jean-Baptiste Lully (1632–1687), who was de Visée's principal stylistic model. The CD's second suite contains seven movements, and instead of ending with a lively gigue, bows out with a funereal tombeau commemorating the death of two of de Visée's daughters. The final suite is much more in the expected mold, containing the standard prelude, allemande, sarabande, and gigue, with a grand-scale chaconne as its third movement.

There is no mistaking the proficiency and downright genius that Robert de Visée applied to these compositions. Negotiating one's way around a theorbo is a challenge at the best of times, but here we are presented with the composer's effortless command of the instrument's idiosyncrasies—principally its reentrant tuning—employed over its entire range, from the lowest bass to its oddly placed highest register on the third string. In Mr. Ötzbrugger's hands the music is portrayed clearly and directly. We hear the appropriate application of *notes-inegales* throughout, but otherwise the music is left to speak for itself. With rare exceptions, the tempos are slow to moderate, and one gets the sense that these performances are meant to evoke what the king might have heard in his bedchamber when de Visée played for him. This is especially true for the disc's first suite (tracks 1-4).

The venue for this recording was the library of the monastery at Mauerbach, a town just a few kilometers west of Vienna. The room's acoustics featured prominently in Mr. Ötzbrugger's choice, and in the CD's notes he alludes to the faithful capturing of that ambiance with modern technology. Indeed, the room's rather live acoustic is much in evidence, but happily it never becomes obtrusive. What is obtrusive, however, is the amount of extraneous noise the microphones picked up during the recording sessions. I found this a distraction from the otherwise engaging performances. The CD was produced with an eye to economy, as evidenced by the lack of a separate booklet. Instead, Mr. Ötzbrugger's notes are printed on the tri-fold cardboard sleeve, which unfortunately doesn't allow space for a sufficiently comprehensive description of the music or any biographical information about the performer, all of which would have been welcome.

The Fra Bernardo record label is an independent digital media company, specializing in early music. A quick perusal of their substantial catalog indicates that they favor the road less traveled, that is, literature that has scant representation on disc, performed by young, emerging artists. This recording is perhaps slightly more mainstream than some in their catalog, but it's still well worth our attention. It can be purchased or streamed from a number of platforms, including Naxosdirect.com (Naxos is their American distributor) and, of course, Amazon.com.

Howard Kadis

Claroscuro

Capella de Ministrers, Carles Magraner, director
CDM 2151

The baroque style, with its extreme contrasts and theatricality, was a reaction to the formal, straightforward music of the renaissance. The chiaroscuro style, contrasting light and shadow, in baroque painting also found its way into the music scene. This recording is a mix of composers, music, and dances relating to Miguel de Cervantes and the "ironic chiaroscuro" in his works. These references include customs and dances that link dramatic scenes and paint a picture of the various characters—many who are musicians. We're familiar with the story of Don Quixote who, along with his squire Sancho Panza, decides to become a knight-errant to revive chivalry and serve his nation. During this improbable tale they meet innkeepers, prostitutes, goat herders, soldiers, priests, escaped convicts, and, of course, scorned lovers. This tale and other writings point to the connection between music and Cervantes's works.

Capella de Ministrers, directed by Carles Magraner, was formed in 1987 and has performed worldwide. With over fifty-five recordings, they specialize in the music of Spain. The group includes Delia Agúndez, soprano, Carles Magraner, viola da gamba, Sara Águeda, double harp, and Robert Cases, baroque guitar and theorbo. The music on *Claroscuro* is centered around Spain from 1500 to 1750 and is divided into four sections.

Section One—Prólogo al Oyente (Prologue to the Listener): "Pabanas" by Lucas Ruyz de Ribayaz is an excellent way to start. From the dreamy harp opening to the addition of viola da gamba and later the full consort adding rhythmic vitality, the music invites the listener into their world. Gabriel Mena's "De la dulce mi enemiga" (From my sweet enemy) offers gentle melodic singing that belies the lament of a lover being scorned. The simple melody tells of the enduring pain that wounds the soul. "Vuestros ojos tienen d'Amor no sé qué" (There's a hint of love in your eyes; Anon.) is rhythmic and energetic, starting with a harp vamp and adding strummed baroque guitar and viola da gamba. Soprano Delia Agúndez brings a sense of fluidity and tone to the lyrics that speak of a love that both wounds and captivates the heart. "Paradetas" by Ribayaz is a Spanish dance with brief stops made in movement according to the music. This uplifting and cheerful instrumental allows the viola da gamba to shine above the tight, pulsing accompaniment of harp and strummed guitar. Kudos to Sara Águeda (double harp) and Robert Cases (baroque guitar) for their tasteful rendering. "Spagnoletta" by Praetorius is a leisurely presentation of this popular melody that offers the instrumentalists a chance to pass the melody around. The ensemble, immersed in once esoteric traditions, provides familiar and surprising delights. "Passava Amor su arco desarmado" (Cupid passed by with his bow

unstrung) (Anon.; Timoneda) is a sad story of a lover being spared the heartbreak of a relationship only to have Cupid return and have his arrow strike true. The musical setting perfectly reinforces the emotions of the vocal and lyrics. The Anonymous "De tu vista celoso—Seguidillas en eco" (Jealous of your gaze) is a feisty setting of a woman living her life under the jealous gaze of her lover. The chiming, staccato notes of the vocal implore his eyes to bring paradise, not pain.

Section Two—Primera Parte: "No piense Menguilla" (Don't imagine Menguilla) by José Marín sounds gleeful without sacrificing the intent of adoration, love, and beauty. The opening, uplifting accompaniment sets the ideal stage for a lovely vocal expounding on adoring beauty. "Romance del Rey Don Rodrigo" (Anon.) is a reflective and somewhat somber setting praising the late king of Spain. Tastefully arranged and executed, this ceremonial piece delivers a powerful message. Marín's "Ojos, pues me desdeñáis" (Eyes that deceive me) opens with the arpeggiated chords of the theorbo creating a gently flowing accompaniment that is the ideal foil for the vocal. The solemn and resolute lyrics describe the pain of eyes that frown upon and despise her devotee. "Un sarao de la Chacona! A la vida bona!" (A chacona party was thrown) by Juan Arañés gets the festivities started with a funky, plucked viola da gamba, and the lively reading tweaks stylistic conventions in a smartly detailed and humorous, knowing way. Gleeful and uplifting, it is a bright contrast to the previous piece.

Section Three—Segunda Parte: "Romance de Cardenio" by A. Ribera is a simple accompaniment that opens and leads to a voice clear and light as the breeze. The unadorned melody tells of a wandering knight whose bitterness and tears are his only sustenance. There is an interlude with viola da gamba before reprising the vocal above the arpeggiated instrumental support. Gabriel Batallé's "El baxel está en la playa" (A ship is on the shore's edge) has a swaying and lively melody that invites men to sail away and escape their troubled loves and cool their passions. The use of hemiola in the music adds a nice touch. "Diferencias sobre Guárdame las Vacas" (Variations on guarding the cows) by Luys de Narváez is a refreshing interpretation of this oft-played melody. The various interweaving of instruments adds vitality and interest. There is a playful back-and-forth between the viola da gamba, guitar, and harp that is particularly effective. "Claros y frescos ríos" (Clear, cool rivers) by Alonzo Mudarra offers a tranquil setting of nature, with birds, rivers, hills, and trees who listen to a lover's anguished voice. The music and vocal are calm, but display the deeply felt emotion. "Pavanas al aire español" and "Paradetas" are by Gaspar Sanz and display two styles. "Pavanas" is regal and ceremonial, with theorbo adding the bottom, an arrangement that is new and different. "Paradetas" is lighter and playful. The combination of strummed baroque guitar, harp, and viola da gamba complement each other and highlight the creativity, skill, and vision of Capella de Ministrers.

Section Four—Epílogo: "Yo soy la locura" (Passacaille, la folia—Henry Du Bailly; I am madness) is a somber and resolute number. The accompaniment enhances the sighing vocal, resulting in a most captivating piece. Magistro Rofino's "Un cavalier di Spagna" (A Spanish knight) offers strummed strings that mimic the gallop of a knight on his steed, searching for love and adventure. The many rhythmic changes seem to imply the ever-continuing journey. "Amante confuse" (Your beauty confuses my eyes) (Anon.—Giovanni Stefani) opens with the harp setting the stage for the thoughts of the singer: "No love could be greater than my love for you, and if you say no, I don't believe you." "Romanescas" by Diego Ortiz is an instrumental based on a repeated chord progression and bass line. This formula allows for a framework to improvise over. The ensemble does not disappoint. The many twists and turns offer creative participation for all. Finally, "Romerico Florido" by Mateo Romero starts with a tale of a young girl collecting flowers and searching for love. She lights up the whole village with her radiance. The lithe vocal, with the crisp and lightly rhythmic instrumental backing, reinforces the vitality of youth and beauty.

This CD, recorded in 2020 at the Inglesia de Santa Maria de Requena in Valencia, Spain, is clear, ambient, and very well-balanced, almost as if you are in the audience. The mix of styles and moods naturally flows from piece to piece. There is a lot to unpack in the insert, with extensive background information, translations, and an impressive discography. It might be time to "brush up" your Cervantes (see Cole Porter's lyrics in the musical *Kiss Me, Kate*) and experience that connection between Spanish music and the work of Cervantes. Capella de Ministrers will show you the way—they are the real deal!

Frank DeGroodt

Fermi's Paradox

Ronn McFarlane, lute, and Carolyn Surrick, viola da gamba

Sono Luminus DSL-92244

We are not alone. The eminent Italian physicist Enrico Fermi proposed the theory that it was mathematically impossible to imagine there is no intelligent life out there in the universe—thus the reasoning for the title of this CD. *Fermi's Paradox*, born out of a crippling pandemic, shows that there is an ongoing, vibrant musical life "out there." Ronn McFarlane, lute, and Carolyn Surrick, viola da gamba, assisted by Jackie Moran on the bodhrán, create beautiful music in the shadow of the pandemic. The many familiar tunes here are approached in a novel way with settings that lead to heartfelt music making.

McFarlane, a founding member of the Baltimore Consort, has performed widely, taught at the Peabody Conservatory, has over forty recordings, and composes music for the lute. Surrick founded the Ensemble Galilei, has numerous performances and recordings to her credit, as well as producing special projects for the National Geographic Society and the Metropolitan Museum of Art. Moran, who has a storied history performing Irish music, believes that the foundation of Irish traditional music is the pulse of its drum: the bodhrán. The music that follows offers something for everybody: new compositions, arrangements of Telemann, Bach, O'Carolan, Marais, Gounod, traditional Swedish and Celtic tunes, Dowland, and even Duane Allman.

"Fermi's Paradox" by McFarlane, arranged for lute and viola da gamba, takes flight as an uplifting, constantly moving

blend of styles from contemporary, folk, Celtic, and bluegrass that evolves into a slower, lyrical section before picking up the pace again.

"She Moved Through the Fair," a traditional Irish melody with a haunting tale of lost love, is paired with "John Barleycorn," a traditional English folk song about the harvesting of barley used to make beer and mead. The two songs have been covered by countless artists, but these fine musicians have something fresh to say.

"Blackwater Side" (trad. Irish), made famous by Bert Jansch and many others, is arranged as an instrumental by McFarlane. This captivating arrangement is tuneful, while the lyrics tell the tale of broken promises. McFarlane shines here.

"The Rose of Raby" by Dave Shepherd is part of a suite commissioned to commemorate the 500th anniversary of the 1487 Battle of Stoke Field. It has the feel of a mazurka or slow waltz and reflects a more traditional style. The bodhrán is a fitting addition to this arrangement for lute and gamba.

"Amazing Grace" by John Newton (an English Anglican cleric and a captain of slave ships who later became an abolitionist—another paradox) is perhaps the most well-known tune on the program. Surrick explored using the key of C, which opened up new possibilities and a compelling arrangement. The lute opens with the melody, and later the gamba takes a turn, offering a creative interpretation. This iconic tune becomes renewed in this performance.

Frank DeGroodt

Navigating Foreign Waters: Spanish Baroque Music & Mexican Folk Music

María Cristina, voice; Krishnasol Jiménez, baroque guitar; Roberto Koch, colascione

Brilliant Classics BC96205

It all begins with sound, the universal building block of DNA that runs through music from antiquity to the present day. *Son* (from the Latin word sonus) has been used in a specific sense here to describe the music of sixteenth- and seventeenth-century Spain and the contemporary popular music of Mexico. The son revolved around dance, verses (*coplas*), and harmonic patterns. Sanz's *Instrucción de musica para la guitarra española*, published in 1674, offers a variety of sones and dances. These and others were the forerunners of those found in the popular music of Mexico—especially in Veracruz, a place that has always had a special relationship with Spain. It is a primary port for commerce as well as a place for cultural and artistic exchange, between the old and the new world. Spanish son changed in Mexico, but retained specific harmonic progressions. It seems only natural the music could be joined to produce a new form united by common musical characteristics. Linking baroque son and the son from the *jarocho* region of Veracruz is the enlightening and ingenious philosophy of *Navigating Foreign Waters*.

"La Bruja" follows the harmonic progression of "Jácaras por la E" by Sanz, but at a slower pace, giving time for the music to breathe. The lyrics are about a witch, half woman and half fish, casting spells and spreading mischief. The ensemble blends a vocal, light as a summer breeze, with the baroque guitar and colascione filling out the lower register. The improvised instrumental breaks are skillfully done and add to the flow of the music. "La Carretera" follows the practice of combining both traditions: baroque and *jarocho*. In this case "Cumbees" by Murcia uses the original guitar music as a framework for the lyrics. This introspective journey extols the virtues of the highways and the comings and goings of love, or as stated, love and jealousy always go together. "Los Juiles" (a kind of fish), paired with Muircia's "Jácaras por la E," begins with an improvised colascione part, mimicking the jarocho version of the bass guitar, the leona. The lyrics' wordplay exhibits a kind of code or symbol for longing. The effect is almost hypnotic.

The pairing of "Siquisiri" with "Jácaras de la Costa" by Murcia brings out the buoyant flavor of the Mexican jarocho, while the son speaks to a woman's pleas for love. In the end she hopes to sow joy and hope for the heart. The guitar approximates the strummed Mexican jarana and creates a pleasing foil to the bass lines of the colascione. The instrumental solos are exceptionally pleasing and propel the energy forward. "Los Chiles Verdes son" is paired with "Tarantelas por la E" by Murcia and speaks of the sweet but hot character of the chile as it relates to the passion of love and longing. It reveals the poetic soul of the son by alternating between relaxed and energetic passages. The guitar break follows the original score before a slow reprise of the opening. "La Lloroncita" (The little weeper) uses the traditional chord progression of Murcia's "Los Ympossibles" to support lyrics describing a broken heart. The instrumental sections add variety and a chance to improvise.

"María Chuchena" combined with "La Jolla" by Murcia is a happy little number with an infectious rhythm and much imagery and allegorical references. The colascione break and guitar improvisation with ornaments are expressive, adventurous, and inventive. "El Gallo" (The rooster) is paired with Murcia's "Folías Gallegos." The simple guitar vamp intro effectively leads the vocal incantation, seemingly casting a spell. The repetition drives the point home. "Fandanguito" builds on Murcia's "Fandango" by starting on improvised colascione that later joins with strummed guitar that sets up a sturdy, energetic harmonic progression. The lyrics speak of the love of country and a woman. There are tasty instrumental interludes between and a monologue whose imagery compares rowing a boat to a journey of music and sentiment before returning to the opening music with a vocal proclaiming love. "Aguanieve" (Sleet and drizzle), blended with "Zarambeques o Muecas" by Murcia, relies on a repeated progression. This laid-back son relates sleet and drizzle in verses that fill the lover with hope. The repetition lulls the soul and warms the heart. What a lovely ending to a pleasurable CD.

The group's story resembles the music presented here. Their travels from the "new world" to the "old world" to seek knowledge resulted in their crossing paths and performing together as Navegar Mar Afuera. The insert includes much more information about the musicians and this musical "mashup." The recording took place in Müllheim, Germany, under the capable hands of Jean-Michel Olivares, resulting in a true-to-life, balanced CD.

The translation of the lyrics and the cover art add to the overall appreciation of this offering. The artists' homage to baroque works adds emotional heft and an inventive perspective that serves both traditions well.

Frank DeGroodt

Sones Medievales: Un paseo por la Europa de la Baja Edad Media

Ensemble Musicantes

DCM2107

If you are hesitant about travel right now but looking for new experiences, Ensemble Musicantes may be for you. Their "travels" take you through medieval European music between the thirteenth and fourteenth centuries. The group is comprised of Jaime del Amo (plucked strings), Wafir Shaikheldin (percussion), Xurxo Ordónez (winds), and Malena Fuentes (bowed strings). The group has a wealth of experience in this field and many accolades from both early music specialists and the public. They play reproductions of original instruments of this period, and their various combinations create a synergy that enhances the music.

The first stop is France and the music of Guillaume de Machaut, who shows great skill in both polyphonic works ("Ars Nova") and melodies in the monodic style. "Douce Dame Jolie" (Sweet lovely lady) and "Comment Qu'a Moy Lonteinne" (However far from me) both show the developed melodies and beauty of the monodic style. The former starts with solo fiddle and later percussion with plucked strings and lute trading off on the melody as well as playing it in unison. The second one with flute and percussion is later joined by fiddle. An underlying drone seems to be the guiding force and organizing principle.

The next group of dances belong to *Song Book of the King* and are a series of anonymous estampies and dances that use a drone as their basis. "Estampie Real No. 2" (drone in G), a lively dance with rhythms that sweep the music along, begins with a crisply articulated, strummed citola accompanied by percussion. The melody begins with a three-holed flute and then is joined by fiddle in unison alternating between solo and unison. "Estampie Real No. 5" (drone in D) makes effective use of the bagpipe to open before adding other instruments and becoming more animated in the second half. The result is an intoxicating ambience and glimmering beauty. "Estampie Real No. 7" (drone in G) takes a more contemplative tempo, using a multitude of instruments producing a nimbly beguiling image. "Danse" begins with the *viola de ruela* (a hurdy-gurdy-like instrument) providing a drone in D, while the fiddle and flute adroitly trade melodic phrases as well as playing in unison. The varied percussion instruments complete the ensemble.

The next stop is Spain with the *Cantigas of Santa María* of Alphonso X El Sabio. This important manuscript contains more than 400 pieces in the troubadour style. CSM 380, "Sen calar nen tardar" (No need to delay) (drone in D), with its driving pulse and reoccurring melody creates an almost hypnotic effect. The percussion break near the end adds a welcome contrast before returning to the melody. CSM 227, "Quen os pecadores" (Who are the sinners) (drone in D), opens with chimes and a plectrum lute solo. The ensemble of flute, *chirimia* (sort of a double reed instrument), fiddle, and percussion reinforces the melodic flow. CSM 384, "A que por muy gran fremosura" (What a great beauty), again makes use of the viola de ruela to open while the fiddle and flute flesh out the melody. The interplay between flute and viola de ruela is especially effective. "Avrix Mi Galanica" (Anonymous), centered around a drone in D, has a decidedly Middle Eastern flavor. The collective energy of the group moves the music forward as if traveling across a vast desert.

We continue our travels with a stop in Britain with "Danza No. 1 (Tres Danzas Inglesas)." It is a light and airy tune, somewhat whimsical and playful, centered around a drone in G. "Danza Inglesa" uses a drone in C. The plectrum *guiterna* offers a familiar melody before the other instrumentalists join in to reinforce the melody and rhythm. The quickening tempo and emphatic playing result in a rousing ending.

The tour wraps up in Italy with the interpretation of several anonymous dances. "Lamento de Tristano-Rotta" (drone in D) is a contemplative melody with flute and lute accompaniment. The simple percussion adds a steady pulse. The rotta section, halfway through, picks up the pace with a familiar melody. The dynamic drive to the end is quite exhilarating with plectrum lute, flute, and fiddle bringing their collective energy. "Saltarello" (drone in G) is another well-known tune with flute and fiddle handling the melodic duties. The fiddle breaks add a pleasing contrast to the incessant melodic drive, while citola and percussion move the music forward. "Danza Amorosa y Trotto," based on a drone in D, starts out at a relaxed pace with plectrum lute and flute before the trotto picks up the tempo with pulsing rhythms and boisterous flute and fiddle handling the melody. "Ecco la Primavera" by Francesco Landini is one of the most famous examples of the Ars Nova style. It could almost pass as a folk/pop tune of the 1960s. Very melodic and tuneful. The bonus track, "Ecco la Primavera," features a charming vocal by Pilar Dieste that is both translucent and pure, as she delivers verses of adoration and a satisfying conclusion to the CD.

Sones Medievales was recorded, mixed, and mastered in 2017 at the studio Musigrama in Madrid by Pablo Martínez, who deserves special recognition for his efforts. The insert, designed by Luis Barbolla, is filled with photos of the performers and their instruments, bios of group members, and extensive background on the music. The result is an attractive journey through time and place—no ticket needed.

Frank DeGroodt

La vraye amour: Duos de luths c. 1550

A Due Liuti (Jean-Marie Poirier and Thierry Meunier)

Cornetto COR10051

As we approach the second quarter of the twenty-first century, it is now rare for a recording to exist only in a physical medium. *La vraye amour* is one of those. Recorded in 2019 by the French lutenists Jean-Marie Poirier and Thierry Meunier (A Due Liuti), this album is hard to get your hands on in the United States. It is released by a German early music publisher, Cornetto-verlag, that also specializes in early music recordings. While they have

several chamber music recordings, including solo keyboard and organ recordings, Cornetto's lute music collection at the time of this review only includes two CDs by A Due Liuti, including this one, and a solo recording by Poirier. https://tinyurl.com/mr3skxwp The shame in having a small outlet for this recording is that many lutenists will not have the opportunity to hear an interesting collection of French and Italian lute duets from the middle of the sixteenth century, especially with new life given to them through these skilled performers.

According to Poirier, the genesis of this album was a lecture at the 1986 International Lute Symposium given by the distinguished musicologist Howard Mayer Brown. In that lecture Brown admonished performers to arrange "polyphonic music that appeals to them, and in imposing upon it—within acceptable sixteenth-century limits—their own personal, committed and idiosyncratic views." A Due Liuti chose to do this in two ways: 1) by creating contrapartie: improvised virtuosic figurations or diminutions to existing lute works, and 2) arranging vocal polyphony for two lutes.

In the era of historically informed performance practice (HIPP), many performers are concerned about trying to be as "true" to the text as possible, often at the risk of any kind of personal interpretation. However, with so many early works we have little evidence giving us specific performance details for each piece we encounter. We do not always know the full context of the work, especially when it exists only in one manuscript. Sometimes an extant work is misattributed or is left anonymous, leading us down false paths. Because of this, we have a harder time going to other sources outside of the text of the music to try and find an interpretation of how this music would have been performed in its day (things such as employment records, letters, historical registers, etc.). We do know that improvising upon existing music is certainly historically accurate, but it is rare to find any sort of instructions that all musicians followed about improvising or creating extemporaneous music. When interpretations do exist, like an added lute part by another composer, we do get a small window into how music was performed in earlier times.

This recording situates itself firmly between the worlds of improvisation and historical (read: notated) practice. Poirier and Meunier stay true to a historically grounded performance by adding in the liner notes that there are written accounts of Milano playing duets with his brother, even when we only have two existing duets written by him. To strengthen their standing, they also perform some of the historical duets mentioned above.

In this context, A Due Liuti's original duet parts are historically accurate, not just in tone and composition, but in how music was performed in sixteenth-century France and Italy. Furthermore, the duo alternates their own contrepartie on works by Milano, Borrono, Rippe, Morlay, and Le Roye (tracks 1, 3-6, 18, 20-22, 24, 27 are indicated as original duets) with historical duets written by composers such as Johannes Matelart in a way that they hope "pay[s] tribute to the musicians who came before us and were part of the tradition that we are committed to perpetuate to show that this music is not a dead language and must not become one!" (liner notes). I would be remiss at this point not to mention the important 1993 Christopher Wilson, Shirley Rumsey Naxos album that explored some of the Matelart duets alongside Milano's solo works (Naxos 8.550774). Whereas Wilson and Rumsey were one of the first to highlight historical contrafacta lute duets, A Due Liuti takes it one step further by infusing its own newly created duo parts with the historical ones.

I took some time and compared recordings of several solo works, and I must agree that A Due Liuti's interpretations breathe a new life into these solo works, many of which would be familiar to lutenists. As other lute duet recordings demonstrate, the sound of two lutes performing together allows space for interesting counterpoint to occur as inner voices become a focal point, not just a bass and melody. In addition, the quadrupling of strings that occurs with two lutes playing together creates a shimmery and warm multidimensional tone. Typical solo lute works may be a little thinner or nasal, something we are accustomed to, but in this case the sound that A Due Liuti evokes is more akin to the richness from an early music era harp.

While this album is not a virtuosic tour de force, it demonstrates a musical maturity of two musicians who perform frequently together. Poirier and Meunier are balanced and nuanced together; neither steals the spotlight but amplify the interconnectedness of the two separate instruments. Their performance gives space for the inner-voice polyphonies and runs to breathe new life into old works in a way that opens the door for other performers. This album shows that HIPP recordings do not have to be lacking soul. I do wish that I lived closer to these two performers so I could hear what they do live. It would be interesting to hear improvisation in a live context.

My favorite part of this album must be the fantastic surprise at the end—the final track includes a bit of unexpected improvisation that is certainly worth listening to even after Borrono's "Il suo Saltarelo" ends—so do not stop the track from playing.

Anna F. Porcaro

Books

John Dowland: A Research and Information Guide

by K. Dawn Grapes

New York: Routledge, 2020

John Dowland's music experienced a resurgence in England in the 1960s and 1970s aided by the work of music scholars Edmund Fellowes, Thurston Dart, and David Greer, all of whom penned studies and published modern editions of his published works. That was followed by an extensive edition of his collected lute music by Diana Poulton in the 1970s (with a revision in 1974 and 1981 with Basil Lam). From the 1970s onward, Poulton-Lam has been the standard edition for lutenists to consult for performance and study.

While Poulton and Lam acknowledged in their edition that some works attributed to Dowland may be specious, that edition's greatest achievement was to catalog all known lute works whether existing in print or manuscript. Because of this, the P (or PL) numbers have now become part of the Dowland catalog in a way that BWV or K numbers were part of Bach's or Mozart's catalogs.

However, as the author of this new study, K. Dawn Grapes, indicates, the problem with this is that while Poulton-Lam

created a systematic numbering of lute pieces, the other works do not follow a common numbering scheme. Because previous scholars worked with a discrete set of compositional genres, we are left with six different catalog letters in the Dowland entry in the New Grove Dictionary of Music: F, S, P, PL, H, and G. None of these serve to unify his entire compositional output. To this end, Grapes takes on the monumental task of cataloging and numbering every single known composition by John Dowland and proposes a D number to supersede all other systems.

In her book, she starts with Poulton's numbering sequence and adds onto that instrumental consort works and pieces with voice(s), starting with the published versions and ending with sacred works in prints and manuscripts. This brings the entire compositional output to 218 independent pieces. Each of these is cross-referenced in her reference guide to all known sources, including those in which the work exists in various forms in contemporary sources. For example, if we look at D79 (P79), "What if a day," she indicates that it is found in a primary source (Folger-Dowland Lutebook) in Dowland's own hand, but also exists as a lute piece in six different sources, as a song (12 sources), keyboard (3), cittern (2), mandora (1), and lyra viol (1).

Obviously, the most valuable aspect of this book is Grape's extensive research on the repertoire (Chapter 2) and the expansive cross-referenced list of primary and early seventeenth-century sources for all of Dowland's known compositions (Chapter 3). Although Grapes could have stopped there, her book also catalogs ten scholarly editions (Chapter 4), primary documents and literature sources (Chapter 5), a bibliography of secondary sources organized by subject (Chapters 6-8), and finally a selective discography (Chapter 9) that "features recordings that are primarily or wholly devoted to Dowland's music" (p. 159). This last chapter starts by listing one comprehensive collection (The Consort of Musicke's twelve-CD set, Edition de l'Oiseau-Lyre, 1997), then organizes the rest as mixed genres, lute solos, combined lute solos and lute song-airs, lute song-airs, consort music, sacred music, and keyboard music. She finishes the chapter with a reference to a single video documentary: *The Journey & the Labyrinth: The Music of John Dowland* (Deutsche Grammophon, 2007), which is an interesting choice, given that is a video performance of Dowland lute songs with the lutenist/guitarist Edin Karamozov (student of Hopkinson Smith) and the pop musician Sting.

While the bibliography and discographies will age to the point where they need to be revised, the most valuable part that will stand for decades is the systematic cataloging and list of primary sources. I would advocate to the lute community that this work needs to be recognized by us immediately moving to Grape's numbering (using D for Dowland). This does not do a disservice to the great work that Poulton did for lutenists in the first place, but it builds on the shoulders of her work in a way that honors Dowland and broadens the scope beyond just lute solos.

This is a book that all who perform or study Dowland should have in their collection, especially now that it is available as a paperback and an ebook at a reasonable price.

Anna F. Porcaro

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